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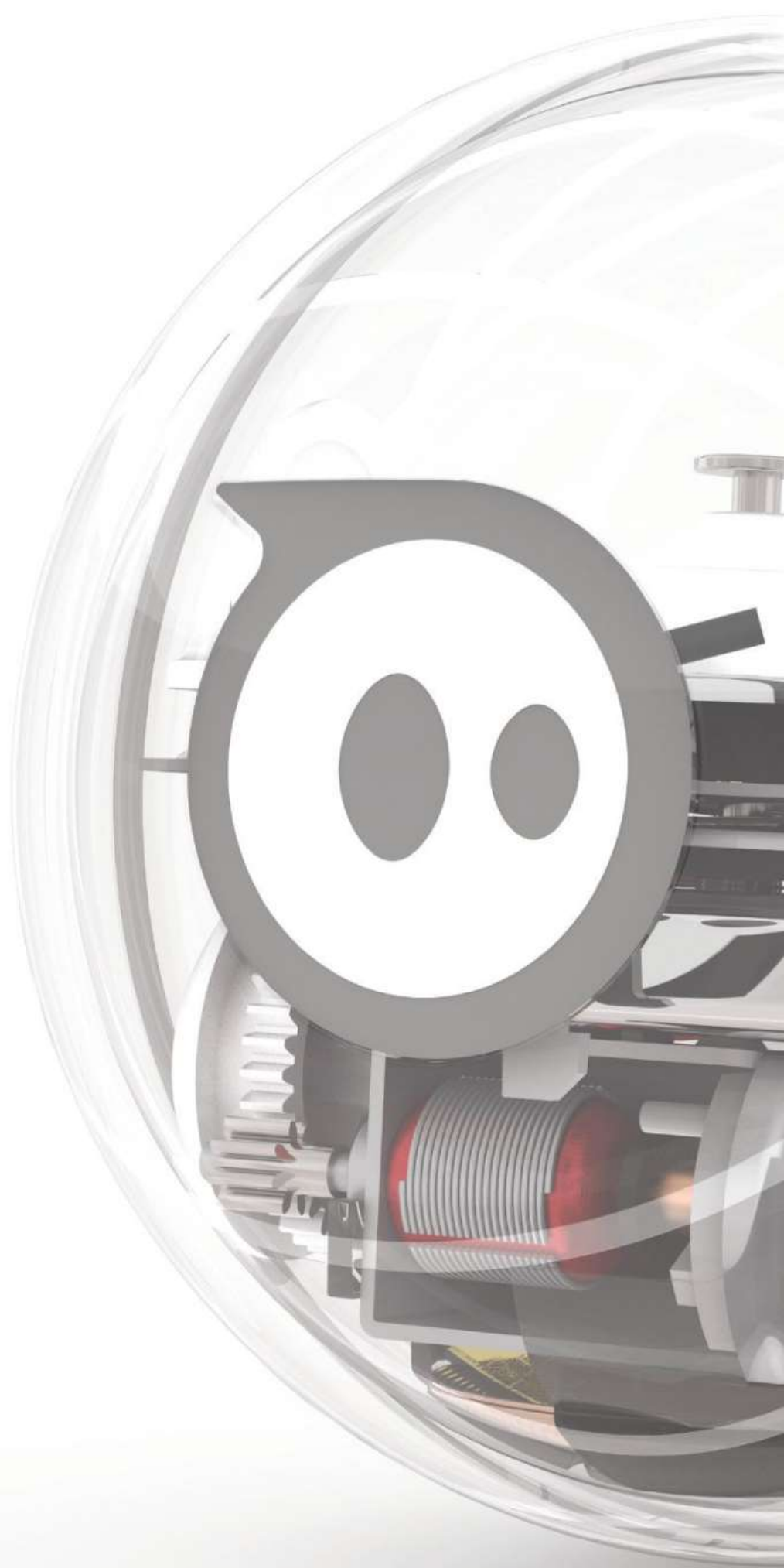


sphero SPRK

schools ⚡ parents ⚡ robots ⚡ kids

— EDITION —

Meet the robot designed to inspire tomorrow's inventors and innovators. Kids and kids at heart can discover robotics, learn how to program, create accessories, dream up new ways to play, and explore the library of free apps. Fire up your imagination and change the way you think about play.



RANGE



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SUMMARY

SPHERO: BRINGING A SPRK TO SCHOOLS AND HOMES ACROSS THE WORLD 06

WAVE OF NEW WINDOWS 10 DEVICES ON SHOW AT BERLIN TECH FAIR 32

APPLE, GOOGLE BRING SMARTPHONE FUNCTIONS TO CAR DASHBOARDS 40

BEYONCE OFFERS FEMALE EMPOWERMENT THEMES AT PHILLY SHOW 52

NEW IPHONES, IPADS, APPLE TV... HOW IT ALL UNFOLDED ON WEDNESDAY 56

HAMTRAMCK 'DISNEYLAND' FUTURE UNCERTAIN AFTER ARTIST'S DEATH 88

BLACKBERRY WILL BUY SECURITY COMPANY GOOD TECH FOR \$425M 92

SUPERHEROES, FOR ONCE, DON'T RULE HOLLYWOOD'S SUMMER 96

ITUNES REVIEW 100

NEW FEDERAL REQUIREMENTS ON CELLPHONE SURVEILLANCE 116

SHIA LABEOUF SAYS FROM NOW ON HE'S ONLY WORKING WITH FRIENDS 124

TOYOTA TO INVEST \$50M IN CAR-TECH RESEARCH AT STANFORD, MIT 126

NEW FILM CHARTS SHORT LIFE AND LONG LEGACY OF JANIS JOPLIN 132

DISNEY TEAMS UP WITH AMAZON AND MICROSOFT 136

BERLIN GADGET SHOW: TINY PCS AND HIGH-END HANDSETS 140

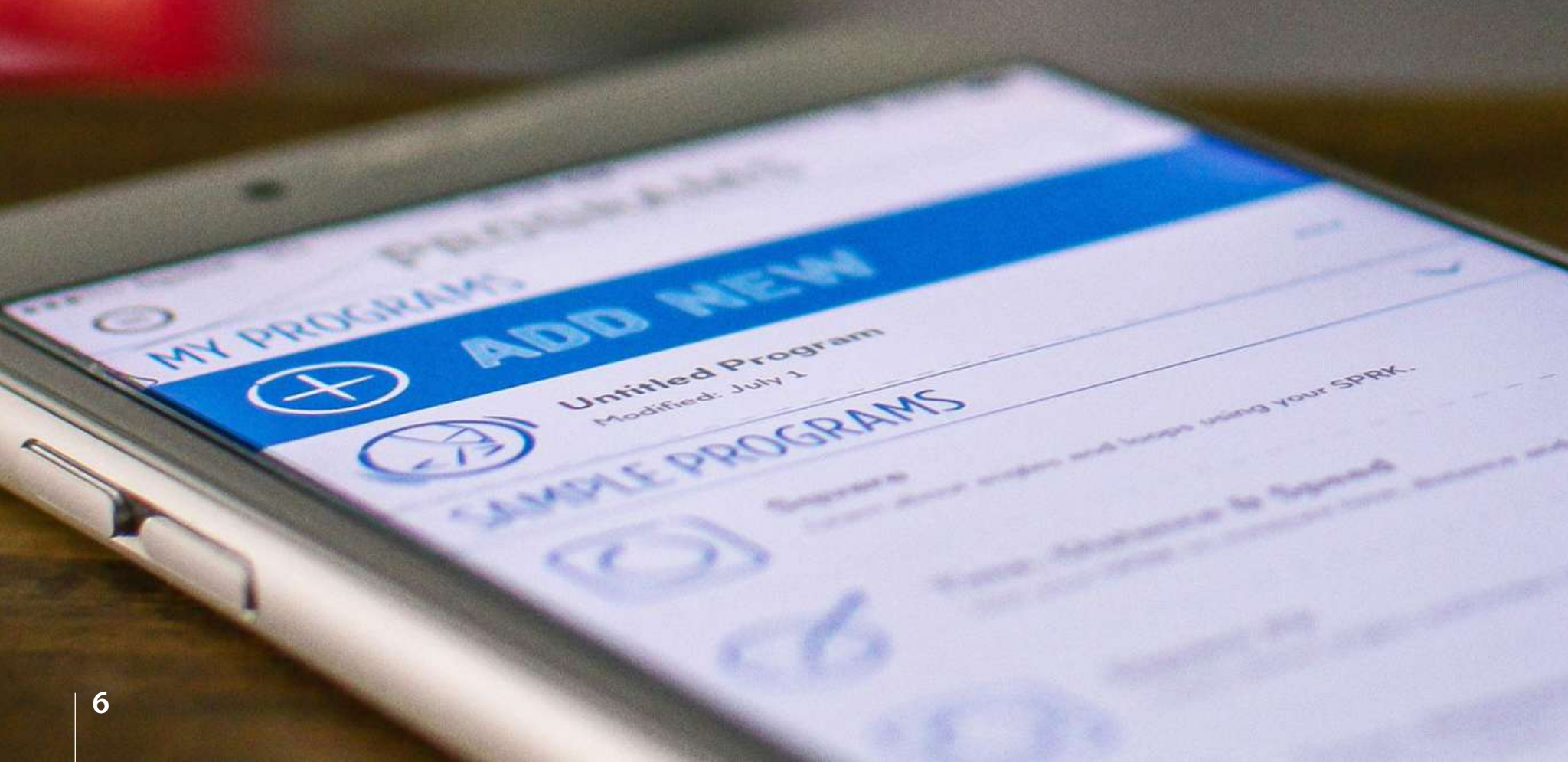
SCIENCE: BOEING NAMES ITS NEW APOLLO-STYLE SPACECRAFT THE STARLINER 144

STEPHEN COLBERT DEBUTS ON 'THE LATE SHOW' 152

MEDIA GENERAL BUYING MEREDITH IN \$2.4B DEAL 154

SPHERO: bringing a SPRK to schools and homes across the world

*Relevance
that far
transcends
the
classroom*







A CLOSER LOOK AT THE LATEST VERSION OF THE ROBOTIC ORB

It's becoming increasingly the case that anyone who has failed to hear about a little company called Sphero must have been living on Mars, because let's face it - it has been everywhere as of late. If you only first became acquainted with the company due to its production of the latest app-enabled Star Wars droid, BB-8, you're definitely behind the times.

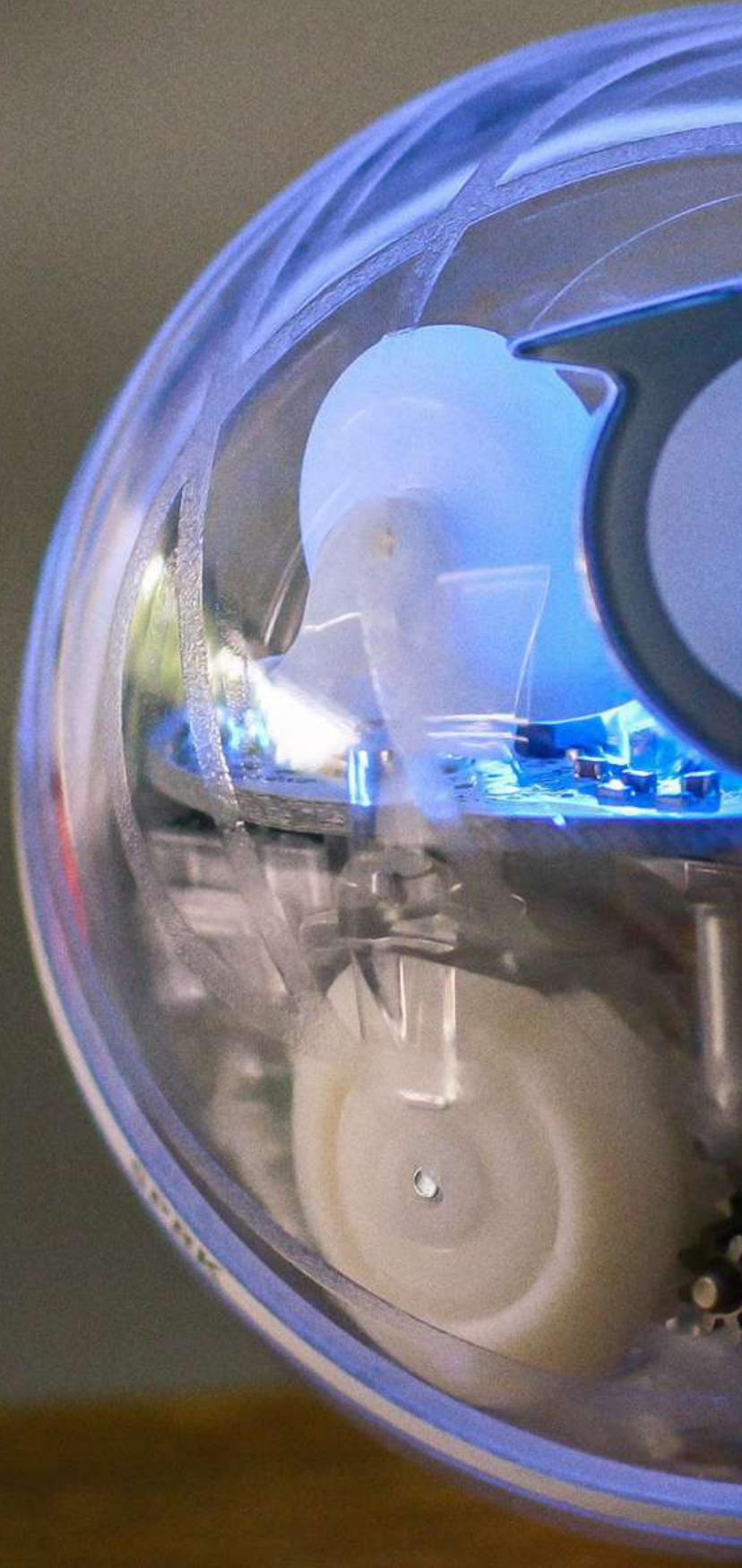
Sphero was formerly known as Orbotix, with the firm's original Sphero toy breaking cover in 2010. The invention of Ian Bernstein and Adam Wilson, it consisted of a white polycarbonate orb that one could control via a dedicated app on their smartphone or tablet. It wooed visitors to the 2011 Consumer Electronics Show where it was first demonstrated, and two years later, a new version - Sphero 2.0 - hit the scene.

Since then, the firm has continued to expand its product offering with the aforementioned addition to one of the most iconic casts in movie franchise history - so no pressure on Sphero for the upcoming *The Force Awakens* to make it a hit rather than a Jar Jar Binks-shaped catastrophe, then. Thankfully, the initial press reaction seems to indicate that BB-8 will be firmly the former rather than the latter, and there's no denying that it resembles a plausible cousin of R2-D2.

AN INCREASING REPUTATION FOR INNOVATION

But hobnobbing with Hollywood's great and good and giving its venerable original toy a light update is hardly the sum total of Sphero's work in just a few short years. After all, it's also released the Sphero Ollie - a variation on the company's previous formula that resembled a cylindrical can shod at each end with rugged tires. We reviewed it with great enthusiasm ourselves a year ago and now, we think Sphero might have unleashed another little mechanical masterpiece.

But before we go further, let's set some more of the background. Sure, the original Sphero and the subsequent 2.0 and Ollie editions were





impressive. Sure, they weren't just any old remote controlled toys - they could interface with all manner of apps to do loads of weird and wonderful things, helping to justify price tags that might have initially seemed high to some. Oh, and all of Sphero's products so far have also been plenty of fun.

However, Sphero does also want to make darned sure that you don't mistake any of its products for mere remote controlled toys. Indeed, it wants its unassuming-looking devices to serve a higher purpose. Scratch that - they already have been serving a higher purpose, appearing in classrooms around the world and firing the imaginations and creative instincts of what the company has claimed to be some 100,000 schoolchildren.





INTRODUCING SPHERO SPRK EDITION

What we're referring to, is a little something called SPRK - an educational program that Sphero launched in 2014, and while that may appear to be a merely trendy title with its obvious absence of a vowel, it's actually a perfectly functional acronym. It stands for 'Schools Parents Robots Kids', which should indicate to you the philosophy that the company has brought to the accompanying version of its rolling RC ball, the Sphero SPRK Edition.

First things first - if you're considering the SPRK as an upgrade from your existing 2.0, you might be surprised to discover that the two bots are physically and mechanically one and the same. That's right, there's no difference between them - well, save for the swapping of the traditional Sphero opaque white cover for a transparent version that reveals the device's inner workings.

That's a logical move - after all, if this thing is going to be used in schools at least as often as its forebears, the youngsters might as well get used to viewing the components that could get them interested in building such a thing for themselves at some point down the line. The SPRK educational program has already resulted in such frankly incredible student projects as an aquatic racer, maze tower and model of the solar system - so one can only begin to imagine the many applications that the specifically education-gearred SPRK will make possible.

THE GRAND UNBOXING...

But enough of our rambling - perhaps it's time to describe our first-hand experience of trying out the SPRK Edition. On removing the product









from the box, it quickly became clear to us just how unfussy the SPRK is - the complicated stuff is kept very much on the inside, as we were soon to find out. The contents of the box included, as well as the sphere itself and the associated charger on which it could be easily snugly placed, a piece of card consisting of a pop-out 180 degree ruler and some circular pieces bearing the numbers 1, 2 and 3... all very intriguing thus far.

Detailed on the card enveloping the device, meanwhile, were various suggested uses for this intriguing transparent orb and its associated apps - from "sharpen your science skills", "pull off a practical joke" and "teach yourself programming" to "create your future", "illuminate the world" and, erm, "chase your cat". More insight was also provided into Sphero's objectives with the device, the company declaring that "Learning should be fun - that's why we created SPRK."

Despite its apparent targeting of the education field, Sphero has been keen to play up the SPRK's more universal appeal, claiming that those of all ages and skill levels can get to grips with it. Well, we were soon to discover that for ourselves - the box also containing a 'Quick Start Guide' that helped to get us well-versed with the device in practically no time.

The booklet's simple diagrams and instructions guided us through such aspects as the downloading of the SPRK app - there are versions available on iOS and Android - as well as the charging of the orb and setting up of Bluetooth, as is required to do any playing at all from a smartphone or tablet.

LOTS OF FUN - BUT ALSO A LOT MORE...

We duly headed to the App Store to download the app - in our case, the iOS one, given that we were using an admittedly antiquated iPhone 4S for our test. However, the download process was swift enough and before long, we had the app to ourselves to toy with. As soon as we fired it up, we saw that Sphero has paid close attention to making the software as easy and quick to use as possible.

On initially loading the software, we were actually presented with the 'programs' that dictate the orb's various behaviors. Basically, the Sphero SPRK Edition is all about programming and coding, with the preset programs the gateways through which those of any skill level can become accustomed to such notoriously specialized disciplines. Tasks of which the SPRK is capable range from spinning round and changing color to simply hurtling across the floor at breakneck speed, in hot pursuit of the cat that we mentioned earlier - and the 'Programs' section is where it all begins.

This isn't a part of the app of sole relevance to coding dweebs. After all, the app provides you with a series of sample programs through which you can get the toy to provide a spectacular light show through fading and strobe effects, move around in a circle, perform a figure of eight motion or even jump in the air, among so many other actions. You can even set the SPRK to drive by itself, reacting to collisions in its environment - whether that be the living room, classroom, office or even outdoors.

Once you're confident with all of that, it's time to hit the big blue 'Add New' banner at the top







of the screen and create your own program, giving it a name before using the simple interface to drag and drop various parameters in the categories of 'Actions', 'Events', 'Sensors', 'Controls' and 'Operators'. You may initially ask the SPRK to roll forward, for example, stipulating the speed, duration and direction... perhaps followed by a number of spins, prior to it then stopping for a certain period of time and changing color.







A TRUE STAR PERFORMER

You might then be ready to watch the SPRK 'do its thing' in accordance with the instructions that you have given it. Watch out for that cat! If you haven't done so already, you'll need to make sure that the SPRK is actually switched on - while Sphero says that this can be done with a quick double-tap of your fingers, you should be sure to give it a fair whack. When we initially attempted to get it going, we were lightly tapping various parts of the device to no avail, expecting it to be much more touch-sensitive. In the event, the light flared on after a few forceful hits and we were ready to go.

We couldn't deny that the SPRK was a star performer, whatever we did with it - and we'd thus far only scratched the surface of its functionality. But even at this early stage, we were especially impressed by the device's durability. Sphero does urge SPRK owners not to drop the toy on a hard surface or drive it off a ledge higher than 18 inches, while it is also apparently "not designed for chewing, throwing or aggressive play."

In practice, though, that polycarbonate shell seems pretty damn tough. For hour after hour, it whacked walls and other hard surfaces and while it did admittedly gain some scratches and scuffs from all of that punishment, it never looked remotely likely to actually break. It is during activity of this nature that the SPRK demonstrates its worth as a straightforward remote controlled orb, and when serving this purpose, it is no less impressive than the 2.0 or Ollie.

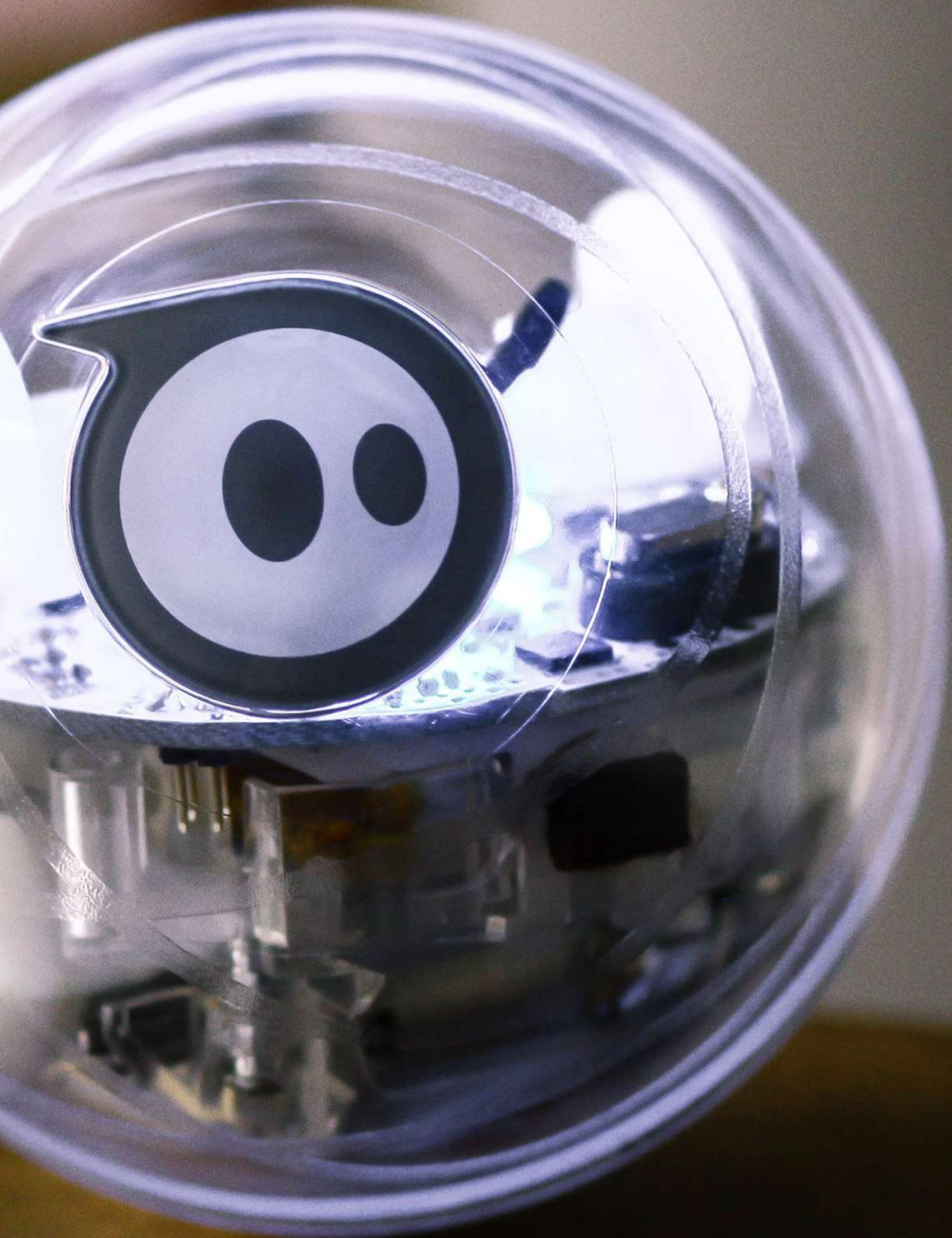
A REALLY IN-DEPTH BOT AND APP

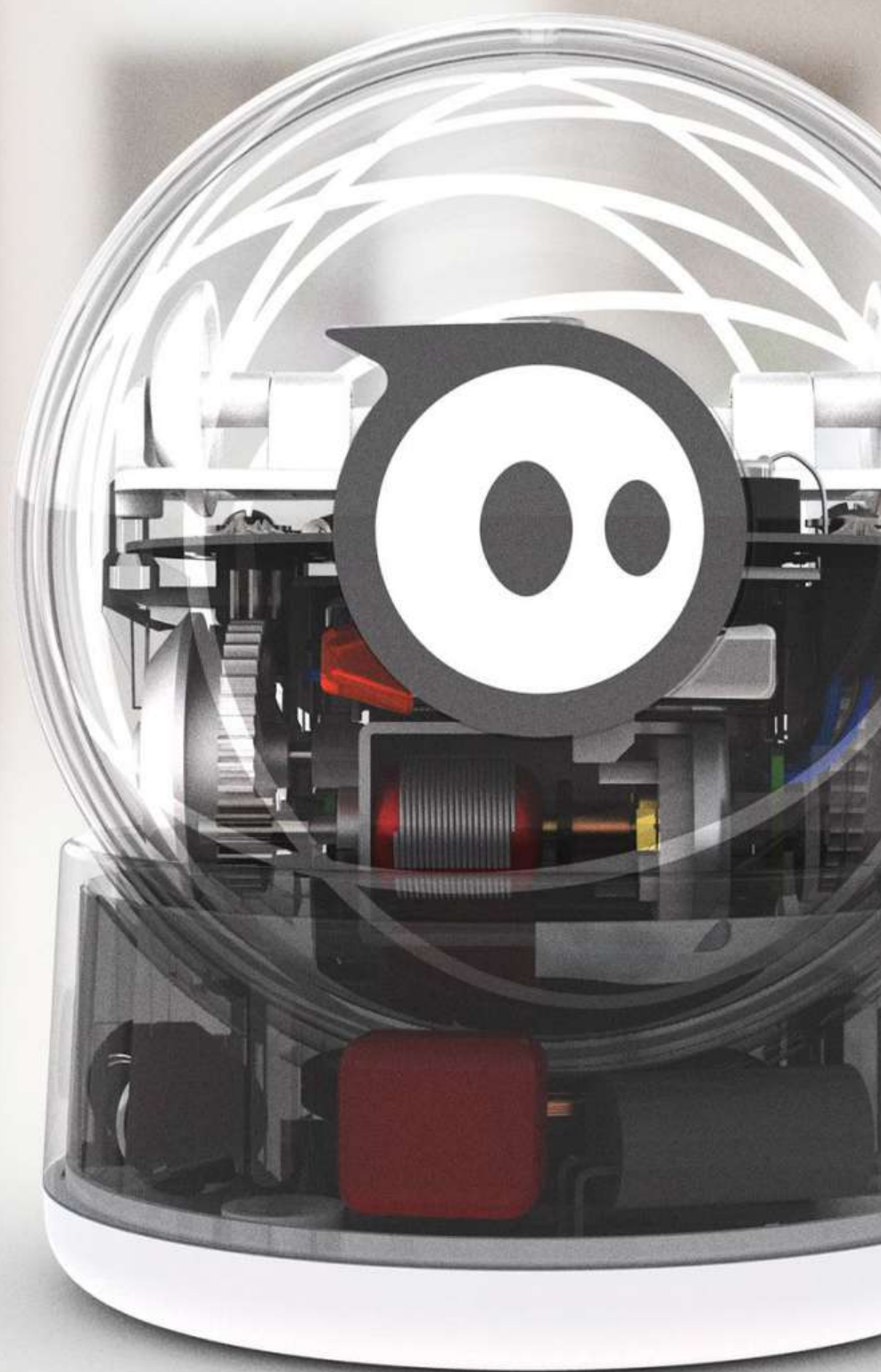
However, as we have already touched on, the SPRK Edition was always meant to be more than a mere toy, and it is the other areas of the associated app that most aptly illustrate how it meets Sphero's higher objectives. While, for example, it's great to be able to create your own programs via a 'what you see is what you get'-style drag-and-drop editor, the appetites of more advanced coders will only ever be satisfied by the ability to program via text - another function that Sphero provides.

Those advanced users - as well as many who aspire to be - may also take an interest in the 'OVAL info' part of the app that provides further insight into Sphero's own C-based programming language. Or for that matter, they may be tempted to view the 'Community' section that provides a direct feed of the Sphero educational Twitter account - a great snapshot of the fascinating ways in which schools around the world are inspiring their students with Sphero products.

The 'Settings' section is a little basic, simply giving you information on the version of the app that you are using (1.0.4 in our case), as well as 'Contact Sphero' and 'Force Firmware Update' options. One other part of the app that we're sure pretty much everyone will love, however, is 'Inside Sphero', which presents you with an interactive, three-dimensional blown-up view of the device's innards, from its upper axle, batteries, wheels and motors to its Bluetooth antenna, charging coil, polycarbonate shell and circuit board comprising microprocessors, accelerometers, gyroscopes and LED lights.









DON'T FORGET THE MORE CONVENTIONAL FUN

What does all of that leave? Oh yes... the good old 'Drive' mode. This is the section that you head to if you really do just want to 'freestyle' with the device, controlling it like a traditional remote controlled toy via your mobile handset. To use this mode via a smartphone, you will be required to switch it from portrait to landscape orientation.

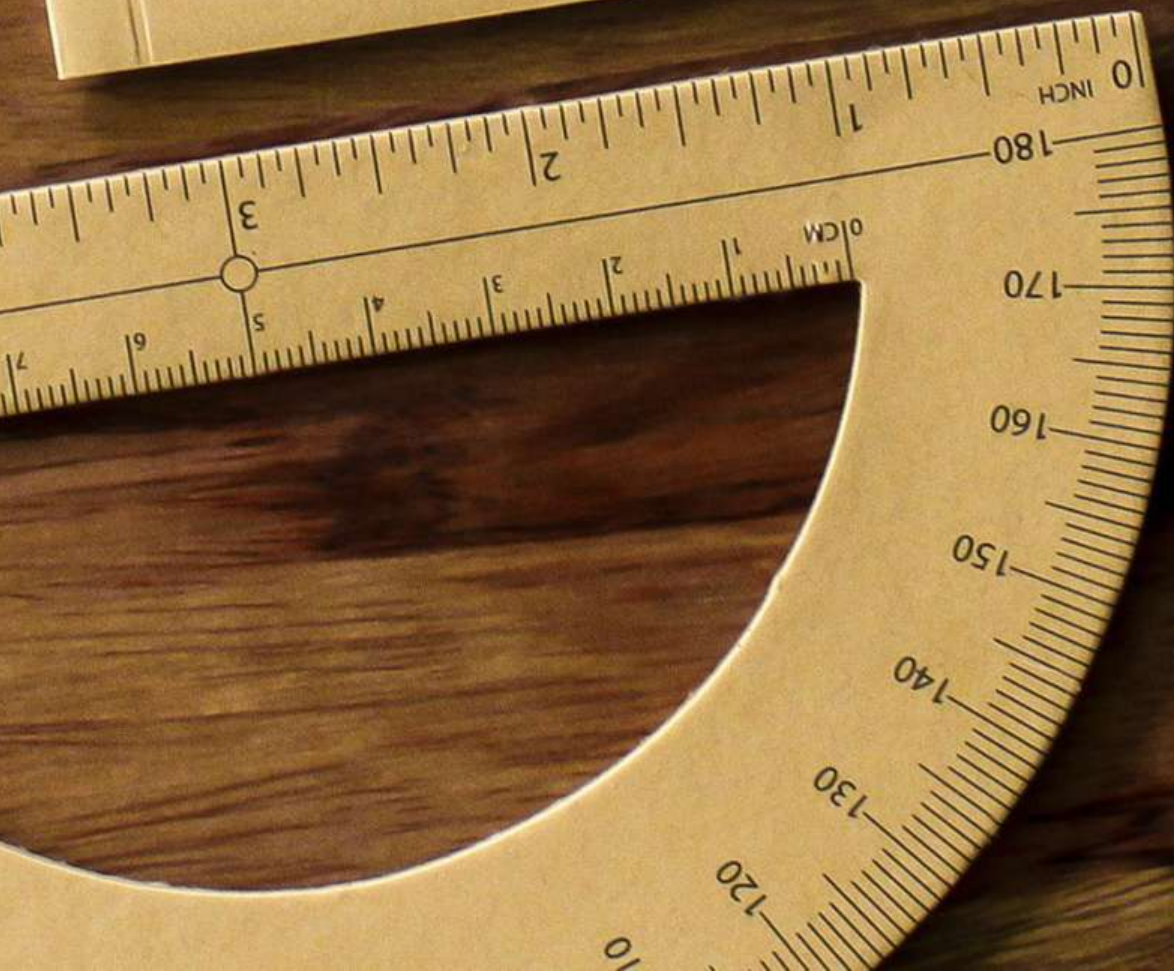
You will then be presented with a virtual directional pad with which to send the SPRK moving and spinning from left to right, side to side, all while changing to any color that you desire. In short, it does whatever you want it to do, in the finest tradition of the good old-fashioned remote controlled toy.

If you can't seem to make sense of the relationship between your screen input and the actual direction of travel of your SPRK, you can ensure that it's aligned correctly by pressing and holding down the small icon in the bottom left corner of the 'Drive' screen. A blue tail light will appear inside the orb, and you are instructed to drag the on-screen aim ring until the light faces you.

Using such simple-to-use directional controls, it wasn't long until we were controlling the Sphero with a degree of accuracy that enabled us to navigate tight spaces in the room, rather than slamming into door frames or scaring away too many errant cats. Even if you never intend to use the device for any kind of educational purpose, it can provide you with a lot of long-term enjoyment.



sphero
SPRK
schools ⚡ parents ⚡ robots ⚡ kids
NOTES



A DEVICE THAT SHOULD TAKE ACADEMIA - AND BEDROOMS - BY STORM

It's not too often that you come across a robot like this that makes as much sense as a random toy as it does for much worthier, more brain-taxing purposes. But then again, if there is any company that we would have expected to be able to achieve such a feat, it would undoubtedly be the ever-more impressive Sphero.

Sphero has made no denials about its high hopes for the SPRK and the connected educational program, talking about how "by combining Sphero with a comprehensive curriculum for learning and teaching programming, this robot is inspiring tomorrow's inventors and innovators." The company has talked up the SPRK Edition's relevance for everything from visual-based, text-based and object-oriented programming to the sharpening of general mathematic, scientific and artistic skills and critical thinking.


Nor, given Sphero's penetration in the education market already - with 15,000 schools and some 5,000 teachers having already been reached - do we doubt the firm's ability to attain these lofty aims. Sphero SPRK Edition may be an impressive all-round educational-tool-cum-remote-controlled-toy, but it also cradles some of its parent company's greatest ambitions to make the world a much better - or at least better-educated and inspired - place. ■

by Benjamin Kerry & Gavin Lenaghan









WAVE OF NEW WINDOWS 10 DEVICES ON SHOW AT BERLIN TECH FAIR

Computer manufacturers are unveiling the first big batch of devices running Windows 10 at the IFA home electronics show opening in Berlin on Friday.

The industry has seen sluggish sales in recent years as consumers opt to spend their money on smartphones and tablets instead, so many companies are pinning their hopes for a revival in the PC market on the latest version of Microsoft's operating system.

Among them is Toshiba, which launched its new Satellite Radius 12 this week, priced at 1,449 euros (\$1,627) in Europe. The 12-inch laptop comes with a 4K screen designed to make the most of Windows 10's graphics ability. It also

features a special microphone and a dedicated button for Cortana - Microsoft's voice-controlled digital assistant - as well as infrared cameras to identify users by their faces.

We expect to see lots of new sales from October onward thanks to Windows 10, said Tony Alderson, a senior product manager at Toshiba.

The Japanese company also launched its new Satellite Click 10, whose screen can be detached and used as a tablet. It, too, is optimized for Windows 10 and will appear on shelves next month for about 499 euros.

Experts say the bet on Windows 10 could pay off, as consumers finally loosen their purse strings.

Last few years, many people bought Android tablets instead of buying a new computer, but that market is saturated now, said Rudolf Aunkofer, global director IT at consumer research firm GfK. At the same time laptops are getting quite old, so Windows 10 is likely to kick off a wave of replacements.

Aunkofer said the drop in sales seen in recent years may have been exacerbated by Microsoft's announcement about the new operating system, which prompted some consumers to hold back. Before that, buyers may have simply been unconvinced that upgrading their devices for Windows 8 - widely seen as more of a cosmetic enhancement than a real improvement - was worthwhile.

One problem for computer manufacturers is that Windows 10 is remarkably tolerant of old hardware, and upgrades are free. Microsoft says Windows 10 has already been installed on 75 million devices since its debut at the end of July.





Many people who have a computer that's 1 to 3 years old will go for the free upgrade, said Aunkofer. But there's a big base of machines that's 5 to 7 years old and those will be replaced.

The trend, he said, is toward so-called two-in-one devices which can serve as laptops or tablets, such as the Satellite Click 10, or tablets with a separate keyboard.

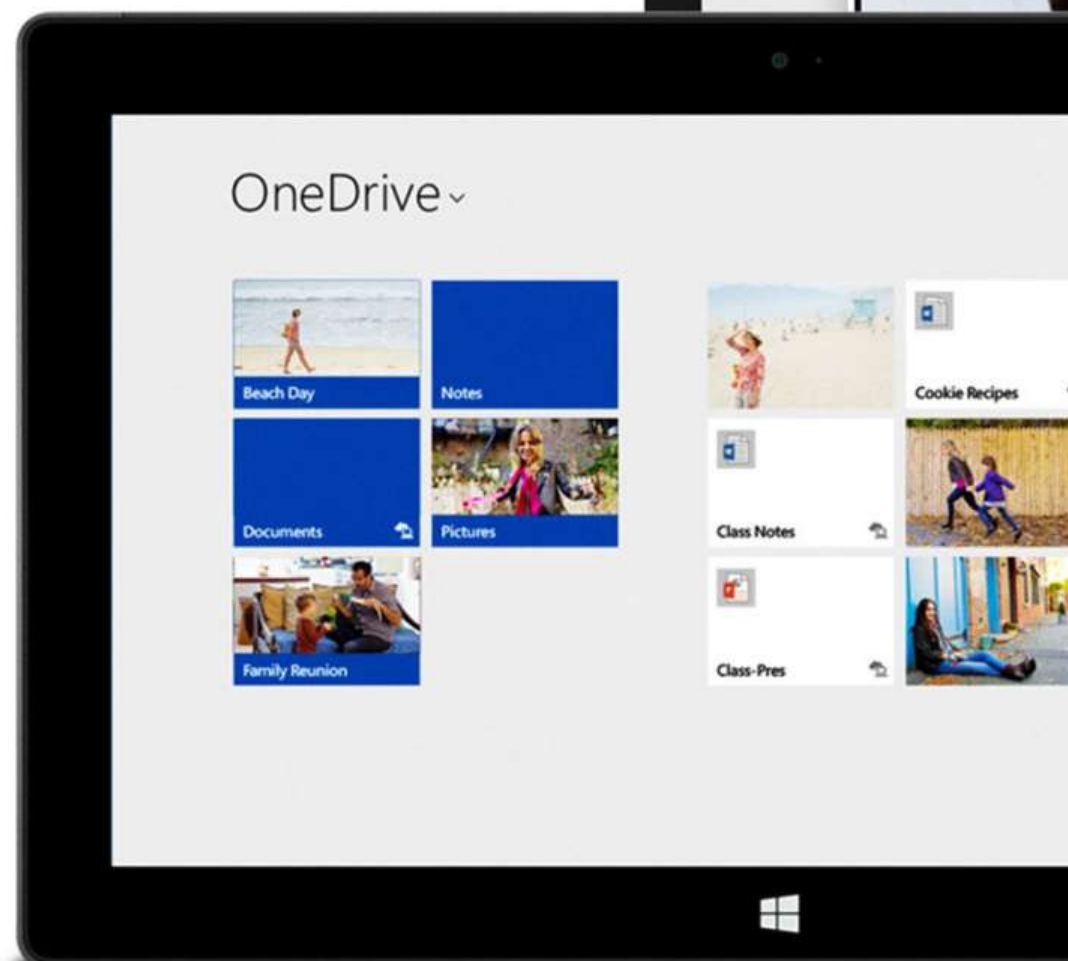
Microsoft is urging software designers to embrace its Universal Application Platform, so that desktop software and apps designed for other operating systems will run on Windows 10.

This strategy demonstrates one way in which Microsoft has learned from its recent missteps in the smartphone market. A lack of apps and the relative novelty of its operating system have been cited as a hurdle to consumer uptake, compared to more established smartphone systems such as Apple's iOS and Google's Android.

Nick Parker, vice president of Microsoft's OEM division, said the free upgrade for older Windows computers should help stimulate interest across devices, since it's designed to look the same on laptops, tablets and smartphones.

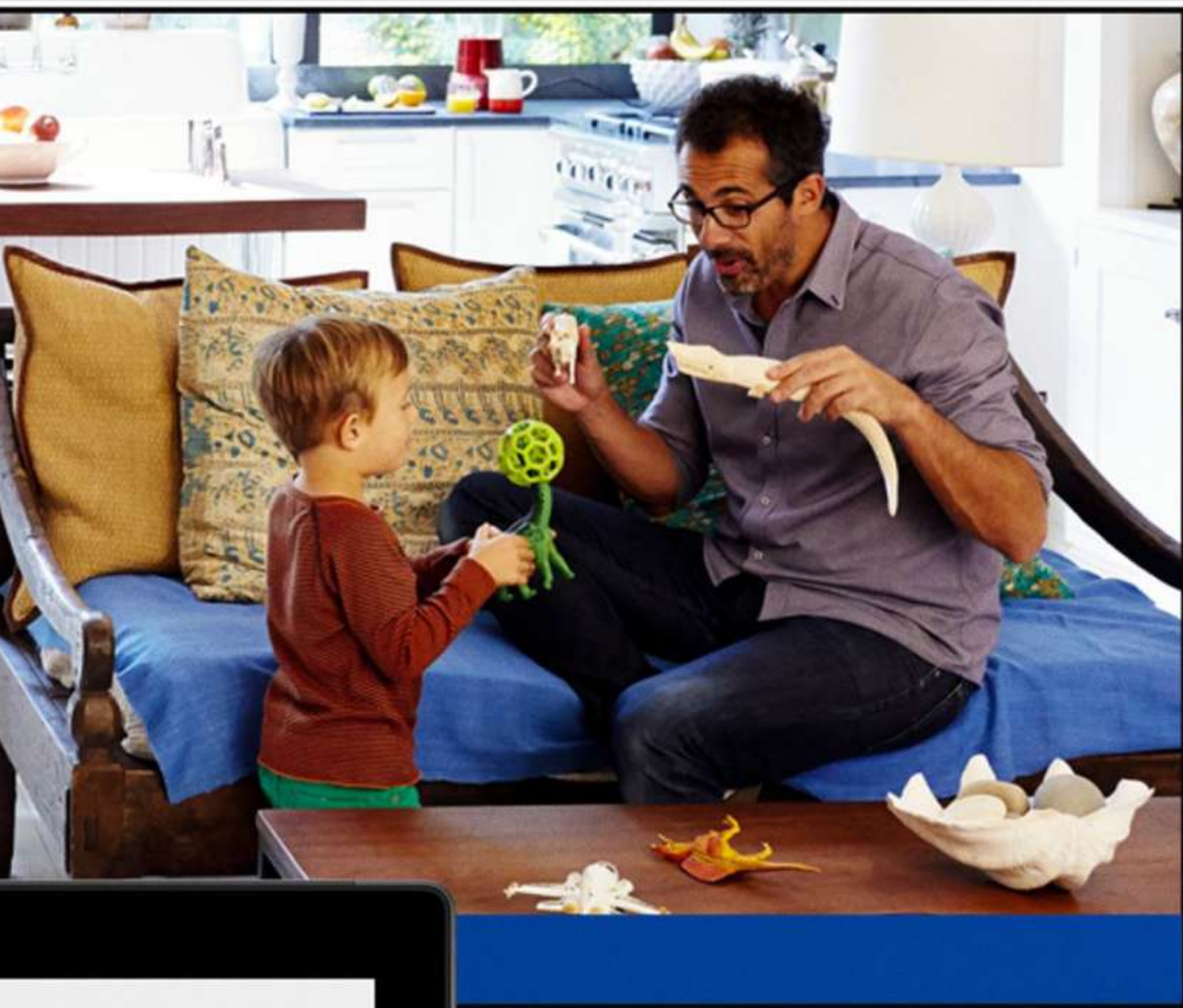
Windows 10 lets you try new things and maybe accelerate purchase of new hardware, he said.

The same might be true for one of the low-cost educational computers launched at IFA this week. Acer's Aspire 1 Cloudbook is a fully functional PC for the price of \$169, giving Windows 10 the chance to take back market share in the sub-\$200 segment from Google's Chromebooks.



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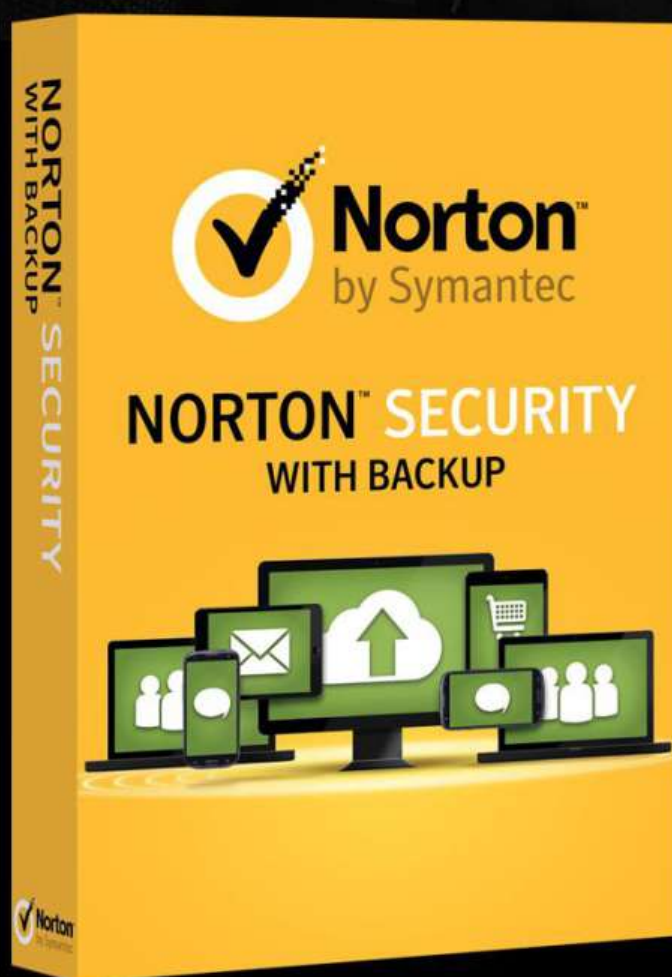
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APPLE, GOOGLE BRING SMARTPHONE FUNCTIONS TO CAR DASHBOARDS



Playing deejay with voice commands will get easier for more Americans this fall as some best-selling cars get updated with software that integrates smartphones into the dashboard.

With the 2016 model year, Apple's CarPlay and Google's Android Auto will turn cars as affordable as a base model Chevy Spark into rolling robotic assistants that give directions to nearby restaurants or play the latest hits with commands as simple as "Play Ellie Goulding."

The Associated Press recently tried out both systems on a 2016 Honda Accord. As with phones, voice-activated car technologies don't always work as intended, bringing up inaccurate directions or failing to open an app, for example. But overall the two systems are convenient and incredibly intuitive.

Both CarPlay and Android Auto should give drivers more time to keep their eyes on the road compared with the automakers' own voice systems, which can require multiple steps and looking at on-screen menus. Still, as with any system that requires driver input, there are concerns about distraction.

"Anything that takes your attention away from the task of driving is not something you want to engage in," said Kathy Lane, a spokeswoman for the National Safety Council, a nonprofit organization created by Congress to promote safety.

Neither system has been tested yet by the Insurance Institute for Highway Safety, says spokesman Russ Rader. The institute studies both human and mechanical factors in trying to reduce the number of vehicle crashes.

Consumers increasingly want to use their smartphone while driving - without running afoul of the law. For the last few years, drivers of most new cars have been able to speak to their phones and have audio stream through a car's speakers using the nearly ubiquitous Bluetooth wireless standard. However, doing so can require fiddling with the phone, like holding down the home button first.

Both CarPlay and Android Auto allow voice commands to be turned on with a touch of a steering wheel button. Phones need to be plugged into the USB port, where the phone is kept charging and powering the in-car entertainment. You can access maps, voicemail, phone contacts and music apps using a touch screen embedded in the dashboard - no need to grab your phone.





There are two limitations with the Apple system, whether or not you're using it on CarPlay. One is that Apple reserves voice commands for its proprietary apps - phone, maps, texts and Apple Music.

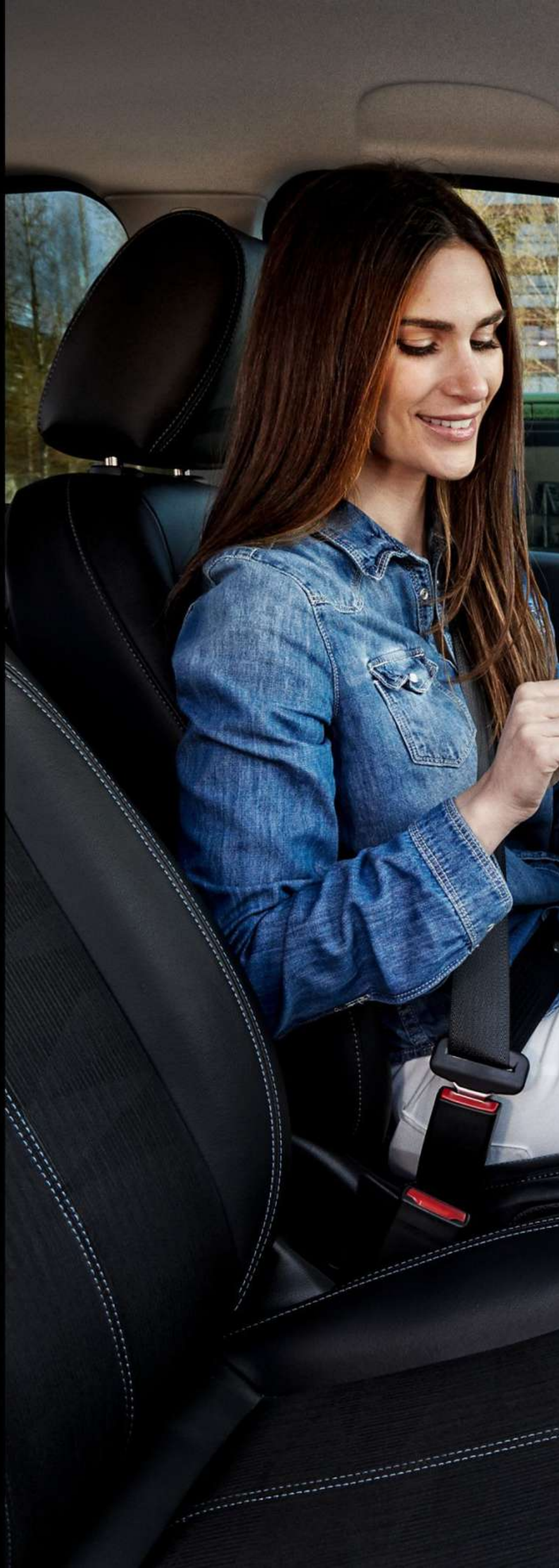
The other is that you must be a subscriber to Apple's \$10 a month Apple Music service if you want ask the digital voice assistant Siri such complicated tasks as "play the top song from 2011." (It's Gotye's "Somebody That I Used to Know," if you were wondering.) However, you can use your voice to play songs you have downloaded and own on your iPhone.

The less restrictive Android Auto will allow you to use apps like Spotify as long as you specifically tell it to "play Aerosmith on Spotify," or set Spotify as the default music app. A Spotify subscription also costs \$10 a month.

The systems themselves can cost users a lot more.

The 2016 Honda Accord EX with manual transmission is the lowest trim on which Honda is offering CarPlay and Android Auto support. At \$25,480, the EX is \$1,315 pricier than the Sport trim, and includes things like a moon roof, keyless remote and a better touch-screen display. Volkswagen's entry level 2016 Jetta 1.4T at \$17,680 offers CarPlay and Android Auto as part of a \$995 technology upgrade that includes a larger touch screen and rearview camera.

Some automakers believe that such features could motivate buyers to move up the trim level, rather than to more expensive models. "It's going to provide a good benefit to the Accord shopper," says Jay Guzowski, manager of product planning for mid-size cars at American Honda Motor Co.









General Motors stands alone in offering CarPlay and Android Auto as standard equipment on cars as inexpensive as the Spark - the 2015 version retails for upward of \$12,170 - and as high-volume as its Chevrolet Cruze and Malibu sedans and Silverado trucks. Chevrolet marketing director Steve Majoros calls the decision "revolutionary," and one the automaker hopes will improve its market share.

"CarPlay and Android Auto are about to really hit the mainstream," says Kelly Blue Book senior analyst Karl Brauer. "We're talking about some 40 to 50 models that'll have it in probably the next 12 months or less, which is maybe about 20 percent of the entire car market."

IHS analyst Colin Bird predicts that automakers in the U.S. and Canada will sell a modest 497,000 cars with CarPlay, Android Auto or both this year. The number should jump to 5 million in 2018 and nearly 10 million in 2020.



As smart and helpful as the CarPlay and Android Auto are, they aren't perfect.

On a quick demo of a fully-loaded, coffee-colored 2016 Accord Touring, the Android Auto voice assistant helped me play songs from artists like Adele, Sting and Ellie Goulding but would not recognize "U2" as anything other than "YouTube." It also failed to open the iHeart Radio app despite being told to (a later check showed the app hadn't been set up to recognize its location, which may have thrown a wrench into things).



CarPlay users won't be able to use the superior Google Maps through the interface, even if the app is on their phone. In the demo, Apple's notoriously quirky maps app directed me to drive to Honda's American headquarters in Torrance through the research and development back way, bypassing the front driveway and visitor parking lot even though it was a more direct route.

There's still work to be done on making the integration better.





One problem is that when phones must be plugged in - rather than left in a pocket or purse - usage of Internet-connected apps goes way down, says Pandora's vice president of automotive business development, Geoff Snyder. "When it's required for use of the system, utilization falls off pretty dramatically." So for now, certain automaker-made infotainment systems with apps will be more convenient for people who just want to get in their cars and go.

Apple software engineering executive Craig Federighi said in June that the iOS 9 mobile operating system update coming this fall will make CarPlay work without taking out your iPhone. But according to Apple, that may require another hardware update from automakers: support for Wi-Fi.

BEYONCE
OFFERS
FEMALE
EMPOWERMENT
THEMES AT
PHILLY SHOW

Beyoncé sang her usual hits, changed multiple times and hit high notes at the Budweiser Made In America music festival in Philadelphia.

She also pulled more than ever from her Destiny's Child catalog, interpolated inspirational words from Maya Angelou and UFC fighter Ronda Rousey and told the feverish audience near the end of her 90-minute set : "I am so, so happy to celebrate my birthday with y'all."

Beyoncé, who turned 34 on Friday, headlined the first night of her husband's two-day music festival held on the Benjamin Franklin Parkway. Though Jay Z didn't join the pop diva onstage Saturday night, Kelly Rowland and Michelle Williams' presence was felt.

Sporting a light pink leotard and red knee-high boots, Beyonce kicked off her set with a slow rendition of "Crazy In Love." It eventually hit its normal tempo, but later she wove in "Bootylicious." And throughout her set, the audience watched her energetically perform "Say My Name," "Jumpin' Jumpin'" and dance slickly to lyrics from "Independent Women Part I."

"Where my survivors at?" she yelled before performing "Survivor."

"Shout-out to my girl Kelly, I love you. My girl Michelle, I love you," she said. "If you survived bad relationships, if you survived illnesses. When it gets tough, that's when you work harder."

Beyonce offered words of encouragement and empowerment, per usual, to the crowd of screaming fans. She took it to a new level when

a background dancer moved beautifully to the words of Angelou's classic "Phenomenal Woman" in between songs, and the audience screamed loudly as recent words from Rousey blasted from the speakers about girls who fall under the category of "do-nothing chicks."

"The kind of chick that just tries to be pretty and be taken care of by someone else. That's why I think it's hilarious if my body looks masculine or something like that. Listen, just because my body was developed for a purpose other than (sleeping with) millionaires doesn't mean it's masculine," Rousey's audio was heard and also appeared on the large screen. "There's not a single muscle on my body that isn't for a purpose, because I'm not a do-nothing (chick)."

Beyonce also performed hits like "7/11," "Ring the Alarm," "Run the World (Girls)," "Flawless," "Halo," "Love on Top" and "Drunk In Love." She changed into a bedazzled Philadelphia Sixers shirt before singing "Feeling Myself," and she closed her set with the upbeat "Single Ladies (Put a Ring On It)."

Other performers at the Made In America on Saturday included Modest Mouse, Nick Jonas and Meek Mill. The Weeknd will headline the festival Sunday.

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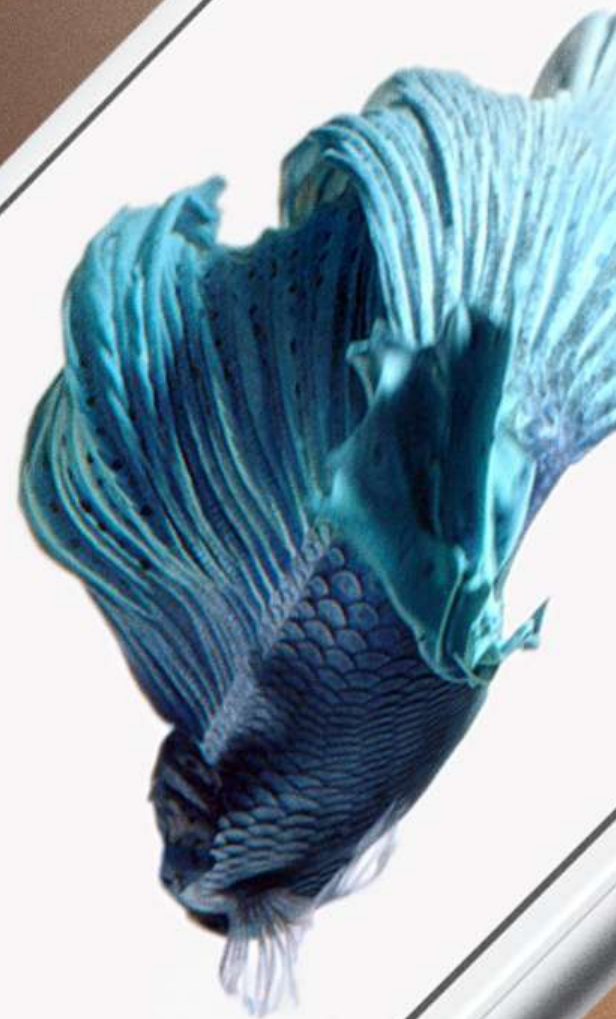
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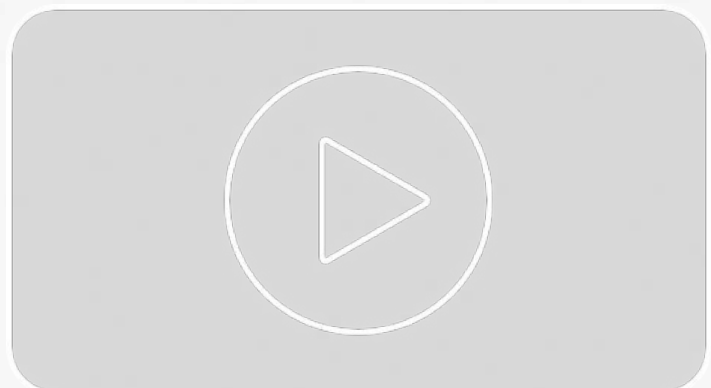
New iPhones with 3D Touch display
make official debut







As 10am Pacific Daylight Time on Wednesday, September 9 approached, the throngs of journalists lining up outside the Bill Graham Civic Auditorium knew that they were in for an exciting event. Surely enough, hours later, they emerged from the venue having seen Apple unveil a quick succession of new products - some subtle refinements, some potentially revolutionary. What exactly did they see? New iPhones, new iPads, a new Apple TV - just as the rumors had suggested? Read on for a thorough account of an extraordinary event in the history of Apple.



Apple Special Event. September 9, 2015.

EDDY CUE AND ZANE LOW HELP TO GET THE CROWD EXCITED

Yes, the media waiting outside the theater knew that this event was going to be huge. Plenty of hints were there: a venue much larger than usual for an Apple launch event, rumors circulating about lots of exciting and unique new Apple products, and even a pre-show tweet from Apple's Senior Vice President of Internet Software and Services, Eddy Cue, that it was "a big day for the big screen!"

In a neat touch, Apple's own radio station, Beats 1, was playing in the auditorium as the audience chatted amongst themselves and presenter

Zane Lowe told them to "please switch all electronic devices to silent mode". Quite right, too - the only ringing or beeping we wanted to hear from an electronic device during the next two hours would be that of awe-inspiring new Apple products.

It wasn't long before Lowe and the sounds of his station faded away to allow Apple CEO Tim Cook to arrive to audience applause. He spoke of his company's excitement at being here and enthused about the "incredible year for Apple". In the first concrete sign of a ram-packed launch event, he warned that there was a lot to announce and so "no time for updates".







WATCH OUT - THERE'S EVEN MORE ON THE WAY FOR APPLE WATCH

That little disclaimer did not, however, stop Cook referring to the Apple Watch's amazingly high customer satisfaction level of 97%. He soon gave way to Jeff Williams, Apple's Senior Vice President of Operations, who had a lot to say about the wearable's future - and what an exciting one it seems. He announced that Facebook Messenger, one of the world's most popular mobile apps, is coming to Apple Watch, before calling on Dr. Cameron Powell, the co-founder of health app AirStrip, which is also on the way to the wearable, to demonstrate the app's features.

This particular Apple Watch app has a multitude of useful features for doctors. It can, for example, show live cardiac waveforms and other health information. Should a doctor see anything particularly concerning in this data, they can securely send a message from the watch to the patient's care team. Patients, too, can wear an Apple Watch with AirStrip, which can help a doctor to monitor the patient and regularly receive new messages about their health.

All that said by Powell, it was back to Williams to announce Apple's new partnership with the luxury fashion brand Hermès. This has resulted in both new bands and digital faces becoming, from October, available for Apple Watch. It was a convenient launchpad for moving onto the many other new Apple Watch models and bands that Apple has made and already started shipping in 24 countries. We particularly liked the new gold and rose gold-colored Apple Watch Sport models, plus the new stainless steel watch with the ever-familiar Product Red color for its band.





A BIG NEW PRODUCT... IN THE MOST LITERAL SENSE

Of course, one of the most heavily-rumored big product announcements for September 9 had been... well, if you haven't been closely following Apple news recently, you will soon find out. Tim Cook moved promptly onto the subject of the iPad, which he described as "the clearest expression of our vision of the future of personal computing." It was the kind of bold declaration that would have made Steve Jobs proud, as would have Cook's follow-up remark that "we have the biggest news in iPad since iPad."

We were then treat to a video with tantalizing glimpses of what looked, at first glance... well, like an iPad. Except that, as became clearer when Cook brought out the slate on stage as well, it was... quite a bit bigger. Yes, as had been heavily hinted by the tech press for months, Apple had a new line of iPad, its first since the launch of the first iPad Mini back in October 2012. This one, however, went the opposite direction in size, having a 12.9-inch Retina display and the name of the iPad Pro.

MORE POWER, MORE PERFORMANCE, MORE PIXELS

Cook further revealed that there is a lot of extra power to go with that display. In fact, it has "more power and performance than any iOS device we've ever made." To many Apple followers, it hasn't been clear why the company would decide that a larger-screened iPad was the way forward, but Cook justified the decision by pointing out that the iPad is "a magical piece of glass you hold in your hands", and "can do











things a smartphone can't do because it doesn't need to fit in your pocket."

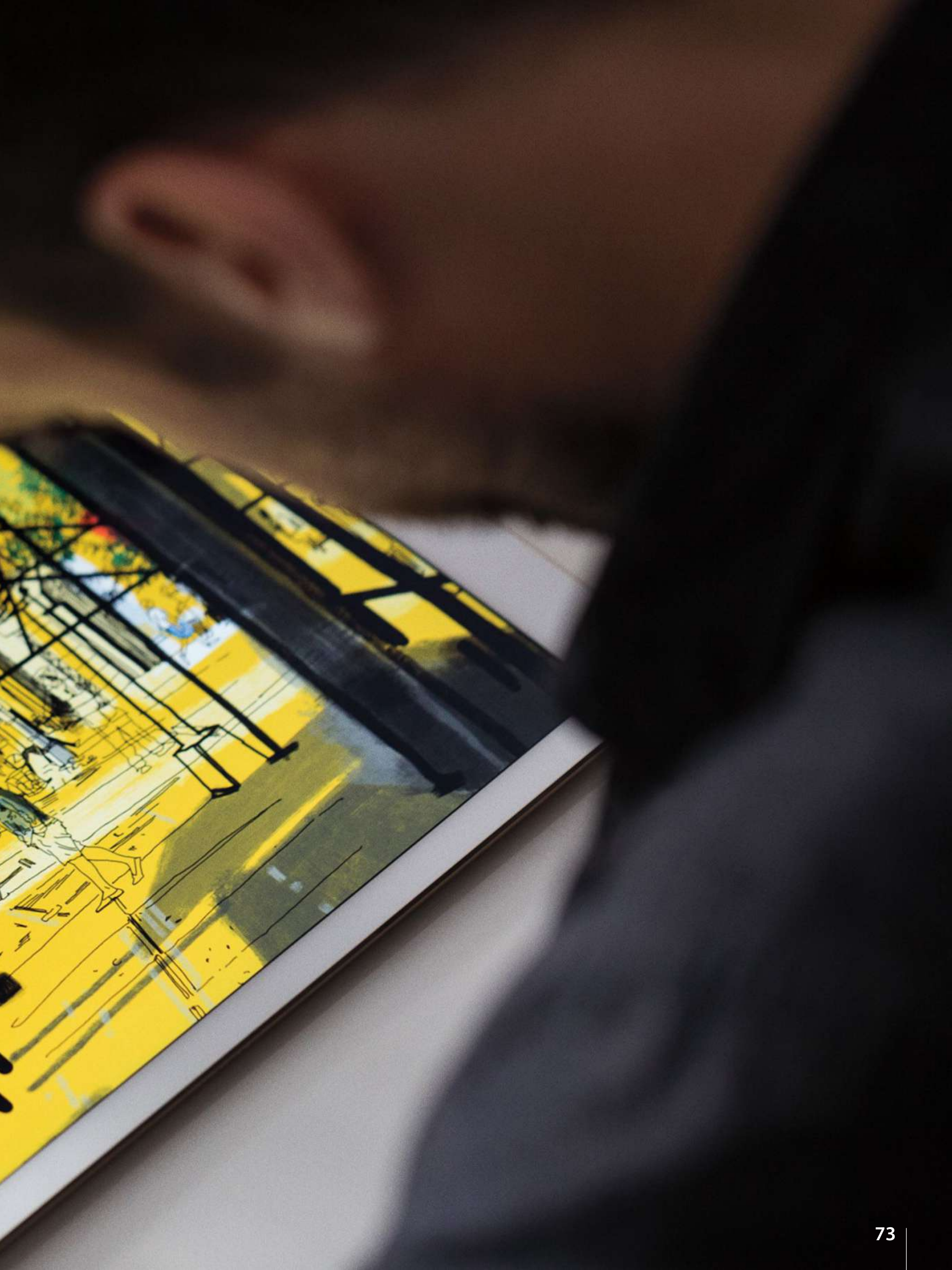
Phil Schiller, Apple's Senior Vice President of Worldwide Marketing, had a lot of impressive specs to reel off. The screen's resolution, he told, is 2732x2048 pixels - a total of 5.6 million pixels, even more than the 15-inch MacBook Pro with Retina display. At this stage, the iPad Pro already looked very credible as a MacBook alternative - even before Schiller described its display as "the most advanced display we have ever built". Unsurprisingly, then, it's a formidable multimedia powerhouse; it was revealed to be capable for using video-editing app iMovie to simultaneously edit a trio of 4K video streams.

A FEW LITTLE - AGAIN, LITERALLY - EXTRA THINGS TO MENTION...

Naturally, every new Apple product is accompanied by an array of Apple-made accessories, but the ones available for the iPad Pro are more eye-opening than you might have expected. The most striking is the Smart Keyboard, which is part of a new Smart Cover and provides a physical keyboard. Another, similarly intriguing accessory is the Apple Pencil - which, as Chief Design Officer Jony Ive explains in a video presented by Schiller, is great for iPad Pro activities requiring considerable precision, like drawing.

To engage in such activities, though, you will have to wait until the large slate is released in November. There will be no such wait for the new iPad Mini 4. Schiller revealed that this boasts the "power and performance of iPad Air 2" in "an even smaller Mini enclosure" - and it's already on sale.





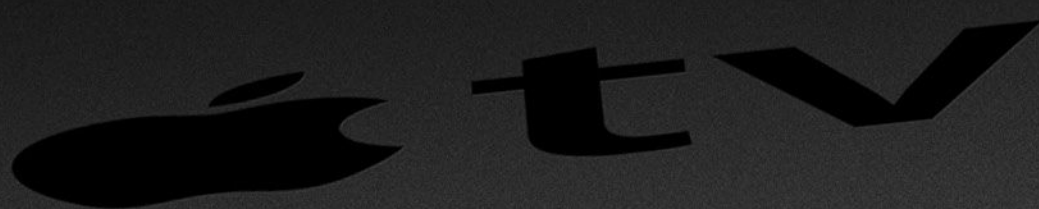
HEY SIRI, GIVE US A HINT... OF WHAT THE NEW APPLE TV CAN DO

Everyone, it seems, has a TV - but not everyone seems to be regularly watching it. As Tim Cook explained once he had returned, there has been a trend of more content that would have traditionally been consumed through a television set instead being consumed through apps. It is surely a logical progression, then, to equip TV with apps in order to bring it well and truly into the twenty-first century - and that is clearly what Apple has endeavored to do with the new, fourth-generation Apple TV.

Calling his company's vision for TV "simple and perhaps a little provocative", Cook said that it could only be realized through a number of new tools, including "powerful hardware, that runs a modern operating system, that provides a new user experience that's fun and

easy to use", plus an App Store. All of this, as was made clear by Eddy Cue in his following presentation, is present in the new Apple TV - and Cook expressed Apple's belief that it could fundamentally change the way in which we watch TV.

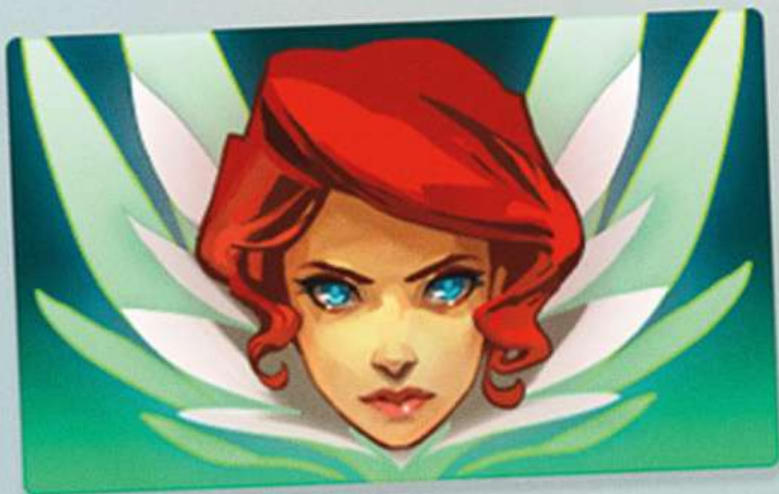
Cue gave us our first look at the physical set top box and remote - the former slightly chunkier than the box of the third-generation model, the latter now sporting a smooth glass surface providing for, in Cue's words, "a great touch experience". As the invites Apple had sent out for the day's event hinted, Siri plays a significant role here, to the extent that the remote has a Siri button. It was demonstrated how this button could be used for obscure requests for searching content; among the offered examples were "Siri, show me something new" and "Anything with Jason Schwartzman".







mes



Transistor

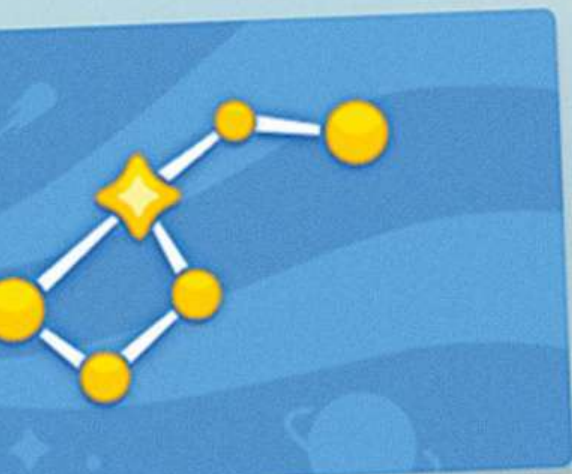


Gilt



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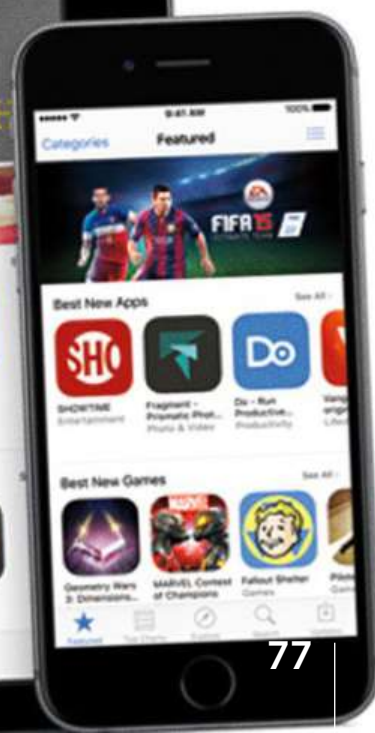




Star Walk Kids



Afterpulse



THE MAZE RUNNER

PG-13 1 hr 54 min Action & Adventure 2014 PG-13 CC

Thrilling action-adventure based on the best-selling
teenager named Thomas (Dylan O'Brien), wakes up
in a massive, ever-changing maze with a gro... MORE

iTunes

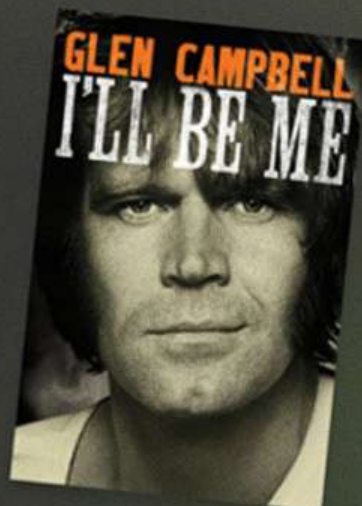
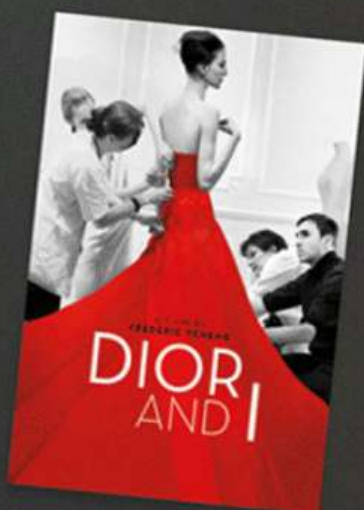
HBO



Play



Wish List





CONTENT, CONTENT AND MORE CONTENT FOR THAT APPLE TV

Now, that was the hardware - and Cue moved quickly onto what software could be enjoyed through it. It was revealed that, along with the unsurprising inclusion of iTunes content, users would be able to stream from Netflix, Hulu, HBO and Showtime, with more companies to come on board with Apple TV in the foreseeable future. Searching through so much content was demonstrably straightforward, as a search could take place through multiple apps and provide all the search results on just one screen - a very streamlined-looking search performance.

Ah, we just mentioned apps! Cue further revealed that Apple has redesigned all of its apps for easy use through the Apple TV - we even got a look at the new, Apple TV version of Apple Music. For Apple, however, the process of redesigning all those apps could have eased by their integration with a new operating system, tvOS, as it is based on iOS. We should also expect to see a quick blossoming in the number of third party apps for this new OS; Cue declared that "developers are going to love it", thanks largely to tools and technologies like Xcode, Metal and GameKit.

This new Apple TV, which will run on a 64-bit A8 chip and Cue called the speediest generation yet, will come in 32GB and 64GB models priced respectively at \$149 and \$199 and start shipping in late October.

NOW FOR THE “HEADLINE ACT”: THE iPhone 6S AND 6S PLUS

As excited as we have been by these freshly-unveiled products, there’s no doubting the crème de la crème of Apple product lines, certainly in terms of sales and long term popularity: the iPhone. At this point in the keynote, Tim Cook called iPhone 6 “the most popular iPhone ever” and the two iPhone 6 handsets released last year “the most popular phones in the world”. Following up such successes could have been daunting for any company, but Cook was unflustered as he then finally removed the veil from the new iPhones: the iPhone 6S and iPhone 6S Plus.

Typically for S-series iPhones, these devices seem to focus largely on under-the-hood tweaks rather than significant revamps in physical design. But what tweaks they are! Cook was bold in claiming that, despite the initial visual familiarity of the new iPhones, “we have changed everything” - which lead nicely onto the product slogan of “The only thing that’s changed is everything.” Schiller then took Cook’s place once again to list all of the notable changes - some already expected, some rather more eye-opening.

Like last year’s iPhones, the 6S and 6S Plus will come with the respective display sizes of 4.7-inch and 5.5-inch, and a choice of four finishes: silver, gold, space gray and rose gold. However, as Schiller explained, the rose gold finish here “may look the same but this is an entirely new aluminum” - 7000 Series aluminum. Another, but still expected, change is a new pressure-sensitive touch interface - called not Force Touch, as many rumors had suggested, but instead 3D Touch.













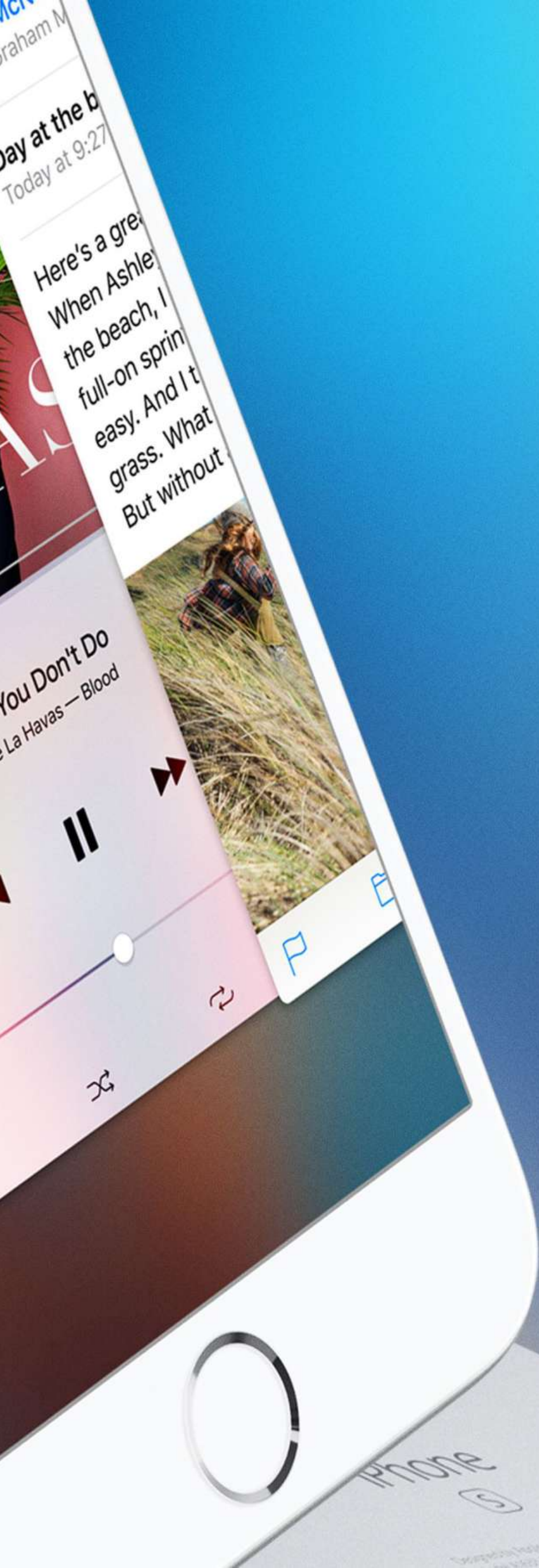
YOU CAN TOUCH THIS: THE NEW 3D TOUCH DISPLAY

This enables a wealth of new touch gestures. Schiller showed how, with commonly-used apps, a user can press the icon lightly to peek at the app's content, and press harder to fully launch the content. This has been integrated into built-in iPhone apps; for instance, light-pressing on the Phone app icon brings up a short menu of favorite contacts, and similar previews are possible with the Mail and Calendar apps. You can even make a prompt "emergency selfie" without fully opening the Camera app! Schiller enthused that the whole interface is "just so much more direct and natural than ever before".

He went on to cite some of the hardware modifications - including a new A9 chip, which is 70% speedier than the A8 processor, and new, second-generation Touch ID sensor, which is twice as fast as that of the iPhone 6 and 6 Plus. Other, particularly eye-catching, changes include "Live Photos". Here, 3D Touch can be used to shoot 3 seconds of video around a photo, therefore creating an animated photo - we were amazed by the visually shimmering water that Schiller showed on screen. He insisted that these photos are "not videos", but are certainly a first for iPhone.

Despite all these great additions, Schiller said that the new iPhones will follow the same pricing structure as last year's. That means, on a two year contract, \$199 for a 16GB iPhone 6S, right up to \$499 for a 128GB iPhone 6S Plus. It will be possible to preorder from September 12 for a September 25 release.





ONE SUPER-EXCITING APPLE EVENT CONCLUDES WITH ONE REPUBLIC

The whole event was wrapped up with a performance from one of Tim Cook's "absolutely favorite bands", One Republic. Still, as good as they were, they couldn't steal the show from the glittering product reveals throughout the previous two hours. Now you can start deciding what to buy... ■

by Benjamin Kerry & Gavin Lenaghan

HAMTRAMCK
'DISNEYLAND'
FUTURE
UNCERTAIN
AFTER
ARTIST'S
DEATH

Brightly painted ceiling fans and rocking horses, a kid-sized jet and helicopter, plastic Santas and the rest of a whimsical array attached to two small backyard garages attract visitors from thousands of miles away to the folk art known as “Hamtramck’s Disneyland.”

But since the death in May of its creator, Ukrainian immigrant Dmytro Szylak (shuh-LAHK), carnival-like music no longer plays over speakers. The strings of Christmas lights are dark, and the fan blades spin only from the wind.

Szylak, who spent about 20 years constructing the artwork after retiring from a General Motors factory, died May 1 at age 92. The future of his colorful canvas hinges on a probate court battle between his estranged adult daughters and a friend named in his will.

A hearing is scheduled this month. In the meantime, the houses and artwork are being monitored by a court-appointed administrator.

Elected officials and art leaders in the enclave of Detroit known for its Polish heritage, polka

music and Paczki pastries want Hamtramck’s Disneyland preserved - preferably where it is, on the weathered garages behind blue-collar homes on Klinger Street.

“It makes my imagination run,” said Christopher Schneider, president of the local nonprofit Hatch Art. “All the moving parts and how he assembled things. His bold use of color. It takes an artist to have the vision to do it. Most people when you see it think, ‘I can do that.’ But they lack the vision and the drive. He thought possibilities.”

Some see the installation as a vivid escape from day-to-day drab urbanism. Yuriy Byega, who befriended Szylak several years ago and was named his beneficiary, said the assemblage pays homage to Szylak’s Eastern European and American heritage.

As far as anyone knows, Szylak had no formal art training. Born in Ukraine, he was a laborer in Poland during World War II, said Thomas Peck, the attorney for Szylak’s daughters. Peck said Szylak met his wife, Katherine, at a displaced

persons camp after the war. They came to the U.S. and settled in Hamtramck, a 2-square-mile city dominated by Polish immigrants.

After retirement, Szylak started tinkering and assembling. He got much of the material from local lumber yards or scavenged pieces from curbs on trash pickup days. When one yard became too small, he bought the house next door.

His installation of colors and shapes developed a following, by word of mouth and in a 3-minute documentary posted on YouTube in 2009.

There's no tally of visitors, but in a rain-splattered guestbook are names followed by "Italy" and "Germany." Szylak cheerfully greeted the curious and accepted donations when offered.

Musing in the documentary about his art's future, Szylak - who retained a heavy accent - said: "I don't know what happens when I no live. I don't know what happens when I leave my roof. Maybe stay forever ... depends how people like it."

What happens may be decided by a judge, with a pretrial hearing about who has rights to the property set for Sept. 16.

Byega says he wants to preserve the property and would use the "little money involved" from Szylak's will to do so. Peck said Szylak's daughters will listen to offers if they prevail.

What monetary value the installation holds is unknown; Schneider said it's never been appraised. The two homes it sits behind do have some worth. Houses nearby have sold for about \$50,000. If sold, the owners could decide to keep the assemblage, or have it torn down.

Szylak's relationship with his daughters deteriorated after his wife died in 2008. He wanted one daughter to move home and care for him. She asked her father to move into her home, but he refused, Peck said.

"He had not been in contact with his daughters for a number of months," Peck said. "They backed off."

Szylak and Byega's mother are listed on a marriage certificate filed in 2013. Until their father's death, the sisters didn't know he had remarried and had never heard of Byega.

"How would you know if you are not home for the past 36 months?" Byega said.

Szylak's bank accounts totaled in the "low six figures," according to Peck, but he left only \$100 to each daughter. "Not for lack of love or affection, but for reasons personal to me," he wrote in his will.

City officials hope Szylak's work can be preserved. Kathy Angerer, Hamtramck's community and economic development director, called it "a beloved destination landmark that fully embraces the artistic flavor of our community."

Several neighbors, though, declined to speak about Szylak's yards, and one said no one wanted to know the things she calls it.

Yet, the display has grown on Alyssa Kelley, 24, who lives a few houses away and would see Szylak hammering and adding new items.

"It's a piece of art now. There are no other houses like it," she said.



A partial profile of a man with dark hair and glasses, looking towards the right. The image is cropped on the left side, showing only the right half of his face and head.

BLACKBERRY WILL BUY SECURITY COMPANY GOOD TECH FOR \$425M

BlackBerry said Friday that it will make another security-related acquisition, buying Good Technology for \$425 million in cash.

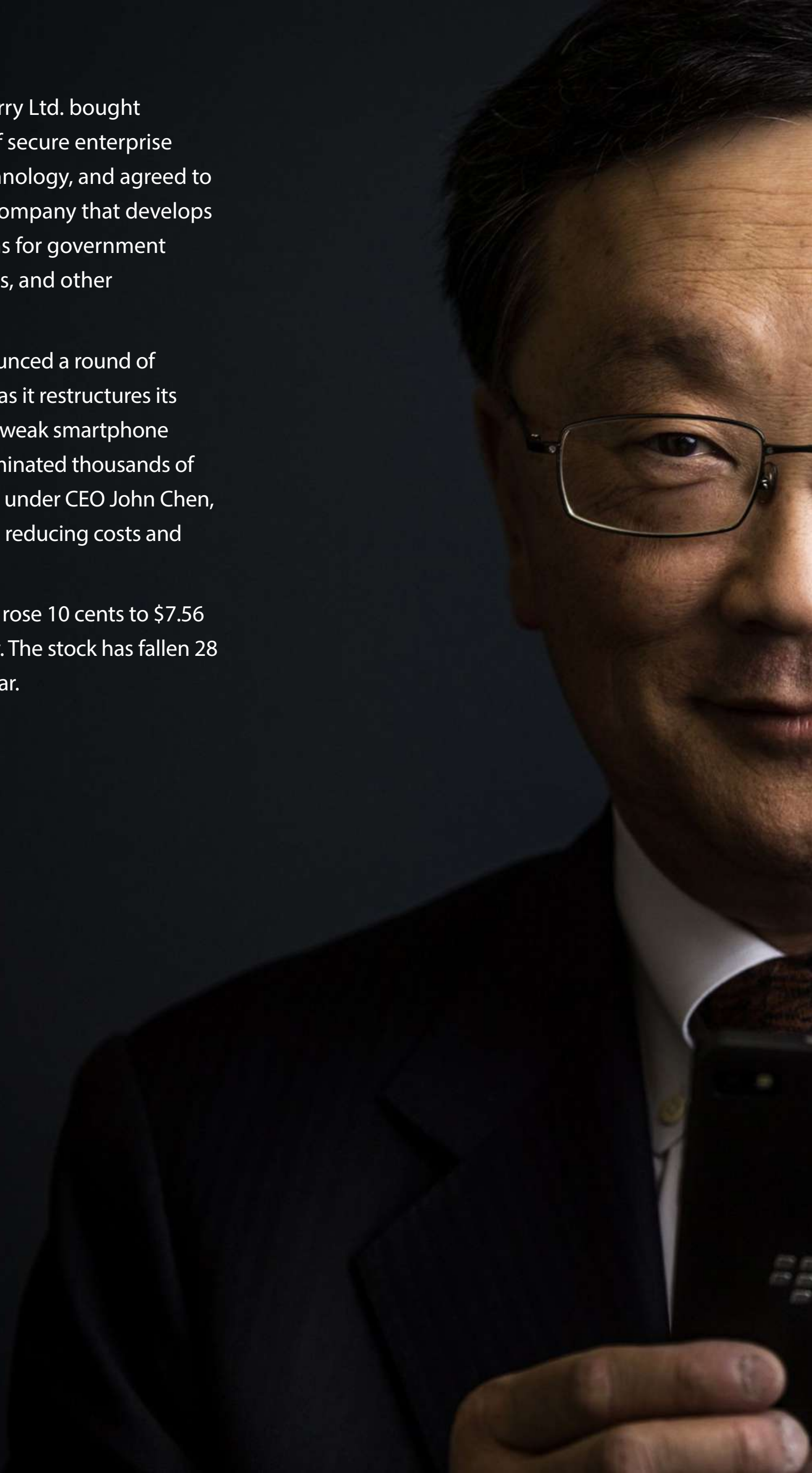
BlackBerry, once known for making smartphones, is now trying to focus on software that lets IT departments manage mobile devices. The company said Good Technology will help it offer a unified secure platform for mobile devices that runs on any operating system. It said Good Technology has about \$160 million in annual revenue, while BlackBerry has reported about \$3 billion in revenue in its last four fiscal quarters.

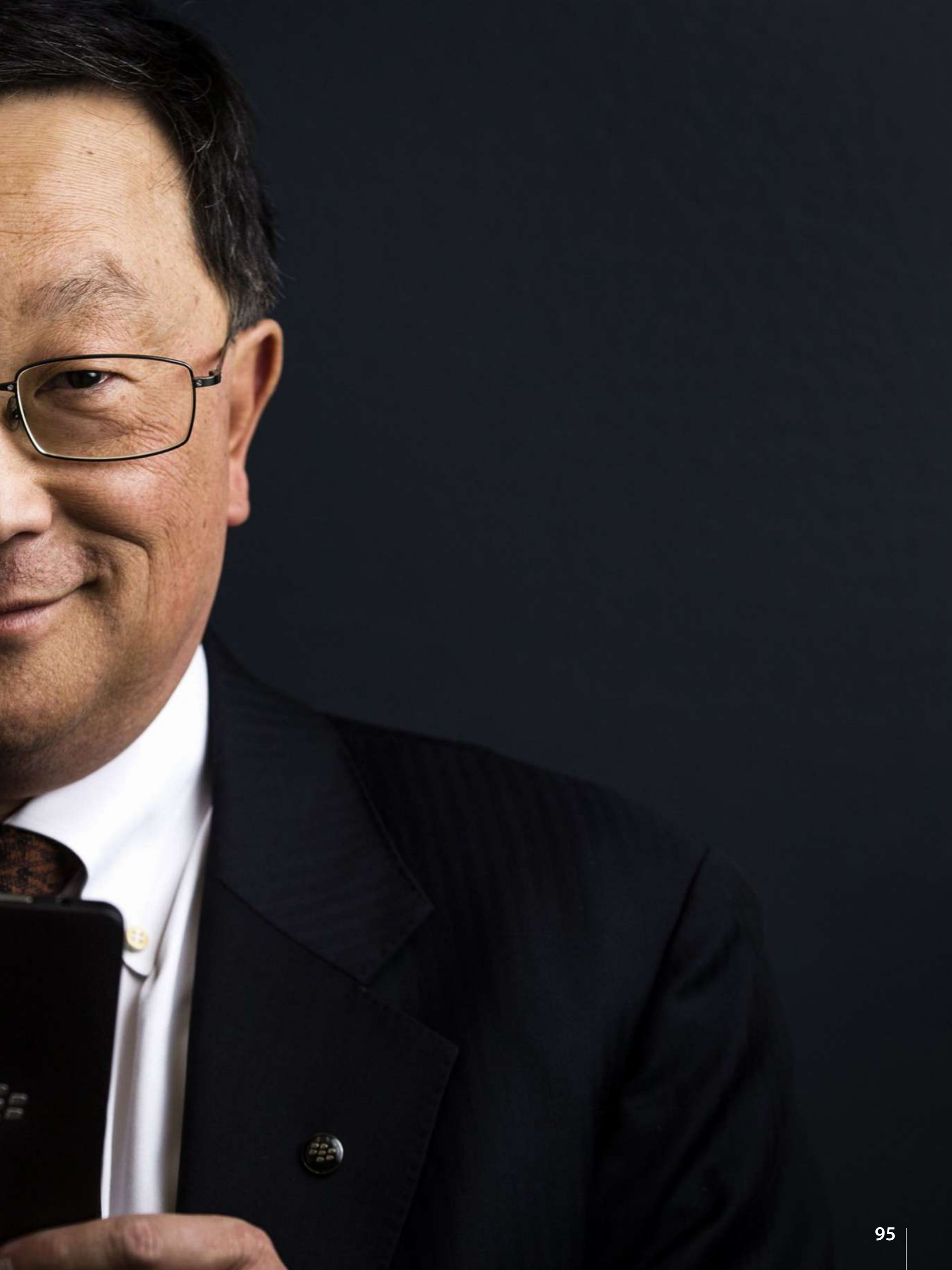
The Canadian company expects to complete the purchase by the end of November.

Earlier this year BlackBerry Ltd. bought WatchDox, a provider of secure enterprise file-sync-and-share technology, and agreed to buy AtHoc, a software company that develops emergency alert systems for government agencies, military bodies, and other organizations.

The company also announced a round of job cuts earlier this year as it restructures its business and deals with weak smartphone sales. BlackBerry has eliminated thousands of jobs in the last few years under CEO John Chen, who and has focused on reducing costs and increasing innovation.

U.S. shares of BlackBerry rose 10 cents to \$7.56 in midday trading Friday. The stock has fallen 28 percent over the past year.





**SUPERHEROES,
FOR ONCE,
DON'T RULE
HOLLYWOOD'S
SUMMER**

After a lackluster 2014 summer, Hollywood has bounced back with one of its best seasons ever. But the most surprising part of the turnaround is that superheroes aren't the ones who saved the day.

Instead, Hollywood's summer was led by a banner season from Universal Pictures, the lone major studio with nary a cape in its cupboard. With a record-setting \$5.3 billion-plus in revenue so far this year, Universal has powered Hollywood to a near record summer with a diverse string of hits including the season's top film "Jurassic World" (\$1.6 billion worldwide), the top animated hit, "Minions," and one of the most successful sequels, "Pitch Perfect 2."

After the summer limps to a close over Labor Day weekend, the North American box office will have tallied about \$4.4 billion in ticket receipts, according to box office data firm Rentrak. That's second only to the record \$4.75 billion summer of 2013 and an improvement of about 7.5 percent from last summer's downturn.

And the superhero-less Universal led the way.

"It's a lot of hard work, but it's also an indication that we're tapping audiences in different ways with the different kind of movies we're releasing," says Nick Carpou, distribution head for Universal. "I think our diverse slate doesn't tend to tire people out."

If superhero domination is slipping at all, it's not by much. "Avengers: Age of Ultron" was the summer's second highest grossing film in North America with \$457.7 million, and Marvel has already staked out prime summer release dates for years to come, the billions sure to follow.

But this was the first summer since the final “Harry Potter” chapter in 2011 that a comic book movie didn’t top all films.

“Ant-Man” (seventh place with \$170.1 million) was bedeviled by creative differences and fell well short of Marvel’s last irreverent entry, the mammoth summer 2014 hit “Guardians of the Galaxy.” And Fox’s “Fantastic Four,” which the director Josh Trank, himself, suggested was marred by studio overreach, was the biggest superhero debacle in at least a decade. Its \$25.7 million opening sent analysts back to the likes of 2004’s “Catwoman” to find a comic book disaster of similar proportions.

It will probably go down as merely a dent in the superhero movie’s armor, but it’s also possible that the summer of 2015 will later be seen as a turning point. As Steven Spielberg reminded in a recent interview with The Associated Press, these things are cyclical: “There will be a time when the superhero movie goes the way of the Western,” he said.

More important, perhaps, is that the movie business is generally quite healthy - robust, even. Despite clamors over the effect of digital media and the competition of television, films

are finding success in a variety of ways. The summer proved that many of the characteristics that have long driven hits - a reputation for quality (Pixar’s “Inside Out”), the allure of top-flight stunts (“Mission: Impossible - Rogue Nation”), a sense of cultural timeliness (“Straight Outta Compton”), blinding B-movie thrills (“Mad Max: Fury Road”) - still work just fine.

“What audiences are looking for - and they found it, in large part, this summer - is a lot of options, a lot of different types of movies,” says Paul Dergarabedian, senior media analyst for Rentrak. Universal, he says, “took what most would see as a negative and turned it into a positive by their movies seeming absolutely fresh.”

There were bombs, just as there always are. Disney’s “Tomorrowland,” starring George Clooney, made barely \$200 million globally - a mark Sony’s heavily marketed “Pixels,” with Adam Sandler, hasn’t reached. And Warner Bros.’ “The Man From U.N.C.L.E.,” based on the ’60s TV series, also failed to entice audiences.

Reboot fever, too, was set back with the latest attempt to revive the “Terminator” franchise with Paramount’s “Genisys.” Coming six years

after the last entry, "Salvation," it made a lackluster \$89.4 million. (It has fared better in its recent release in China.)

Some of the slack was picked up by releases that easily outgained their budgets, like Amy Schumer's "Trainwreck" (\$105.5 million domestically) and Melissa McCarthy's "Spy" (\$110.4 million).

"The summer lives and dies based on the smaller movies," says Phil Contrino, chief analyst for BoxOffice.com. "You need those surprises in there to really make a summer healthy. You can't really solely on blockbuster because sometimes they bomb."

Though the summer failed to set a record, Dergarabedian believes 2015 may still set new overall highs, potentially surpassing \$11 billion in North America and \$40 billion worldwide. The fall boasts some of the year's biggest films, including "Star Wars: The Force Awakens," the latest James Bond film, "Spectre," and the final "Hunger Games" installment - none of which, it should be noted, happen to feature superheroes.

iTunes

Review

*Movies
& TV Shows*

Rotten Tomatoes



93%



iTunes Preview



by Paul Feig
Genre: Comedy
Released: 2015
Price: \$14.99

★★★★★
65 Ratings



Trailer

Spy

Susan Cooper (Melissa McCarthy) is a desk-bound analyst who, unbeknown to many people, is at the helm of many of CIA's most dangerous missions. However, after two of the Agency's top agents, the James Bond-style Bradley Fine (Jude Law) and Rick Ford (Jason Statham) become beleaguered, it's left to Cooper to become a field agent to avert a global crisis.

FIVE FACTS:

1. The cast also includes Rose Byrne and Bobby Cannavale.
2. At one stage during production, **the film was titled Susan Cooper.**
3. The writer, director and producer, Paul Feig, made this movie **as he knew that he would never be allowed to direct an actual James Bond movie.**
4. Shooting primarily took place in Budapest, Hungary **due to tax breaks and its ability to double for other settings in the script.**
5. In an otherwise positive review of Spy, the Huffington Post criticized the manner in which the film **"traffics in fat jokes", particularly "cracks about Susan's weight".**



Jason Statham & Melissa McCarthy Interview



Furious 7 (Extended Edition)

Dominic Toretto (Vin Diesel) and Brian O'Conner (Paul Walker) have returned to live in the United States after being amnestied for their past crimes in the country. However, there is a new threat: a rogue special forces assassin, Deckard Shaw (Jason Statham), who seeks revenge against Toretto, O'Conner and the others in their team for his comatose younger brother.

FIVE FACTS:

1. The movie includes the final cinematic appearance of franchise regular Paul Walker, who **died in a single-vehicle accident in November 2013, halfway through filming.**
2. The production crew reacted to Walker's death by **delaying filming before having Walker's brothers, Caleb and Cody, stand in for the late actor in action scenes** that he had been set to complete.
3. In an official statement published on Facebook by the Fast & Furious team, Walker's dramatic scenes in Furious 7 were described as "among the strongest work of his career."
4. The movie is currently **the fifth highest-grossing of all time.**
5. Walker had anticipated the upcoming eighth Furious movie before it was confirmed, **according to his co-star Vin Diesel.**



iTunes Preview



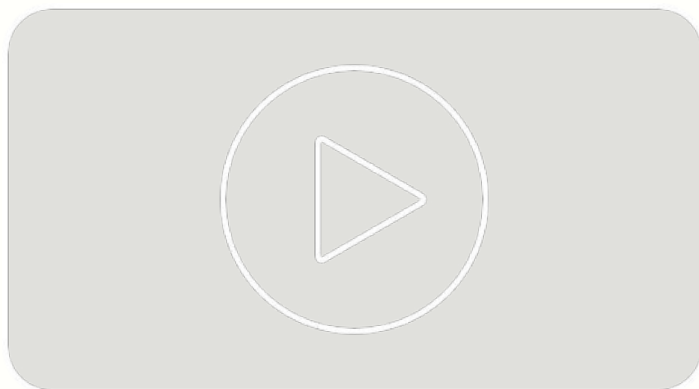
by James Wan
Genre: Action & Adventure
Released: 2015
Price: \$14.99

★★★★★
1202 Ratings

Rotten Tomatoes



81%



Trailer

ONE LAST RIDE
FURIOUS 7





Vin Diesel Interview

iTunes

Review



Speed of Light

Music

IRON MAIDEN



iTunes Preview



Genre: Rock/Metal
Released: Aug 28, 2015
11 Songs
Price: \$11.99

★★★★★
450 Ratings

The Book of Souls Iron Maiden

If you know heavy metal, you know Iron Maiden. Since its formation in London in 1975, the British band has scored huge successes on both sides of the Atlantic, among them the classic 80s albums *The Number of the Beast* and *Peace of Mind*. *The Book of Souls* is the band's sixteenth studio album, and its first for five years.

FIVE FACTS:

1. Iron Maiden was formed by bassist Steve Harris, the only original member still in the band.
2. The band's best-known lead singer is Bruce Dickinson, who has been a member of Iron Maiden since 1981 except for a hiatus from 1993 to 1999.
3. The last Iron Maiden studio album, *The Final Frontier* released in 2010, topped the charts of 28 countries.
4. *The Book of Souls* is Iron Maiden's first studio double album, making it the band's longest studio album to date.
5. In support of *The Book of Souls*, Iron Maiden will be **on a global concert tour from February to August 2016.**



Nicko McBrain Interview



Metal Gear Solid V Original Soundtrack Selection

Various Artists

Metal Gear Solid V: The Phantom Pain, the newest title in the Metal Gear stealth game series, has just been released and attracted more plaudits than you could fit into a mysteriously walking cardboard box. Gamers who love many of the sounds accompanying Snake on his mission won't be as evasive as the game's hero when rushing to get their hands on the soundtrack.

FIVE FACTS:

1. The game Metal Gear Solid V: The Phantom Pain was released on September 1.
2. It is available for Microsoft Windows, PlayStation 3, PlayStation 4, Xbox 360 and Xbox One.
3. The game's plot take place before that of the very first Metal Gear game, which was released in 1987 for the MSX2 computer.
4. **Three million copies of The Phantom Pain were sold in its first five days on sale.**
5. However, Forbes has calculated that the game will likely need to sell about five to six million copies to make back its development and marketing costs.



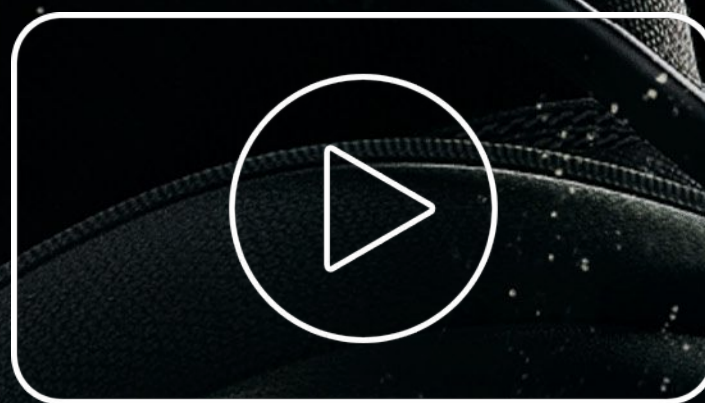


iTunes Preview



Genre: Soundtrack
Released: Sep 02, 2015
46 Songs
Price: \$15.99

★★★★★
24 Ratings



A Phantom Pain





I Am Skull Face

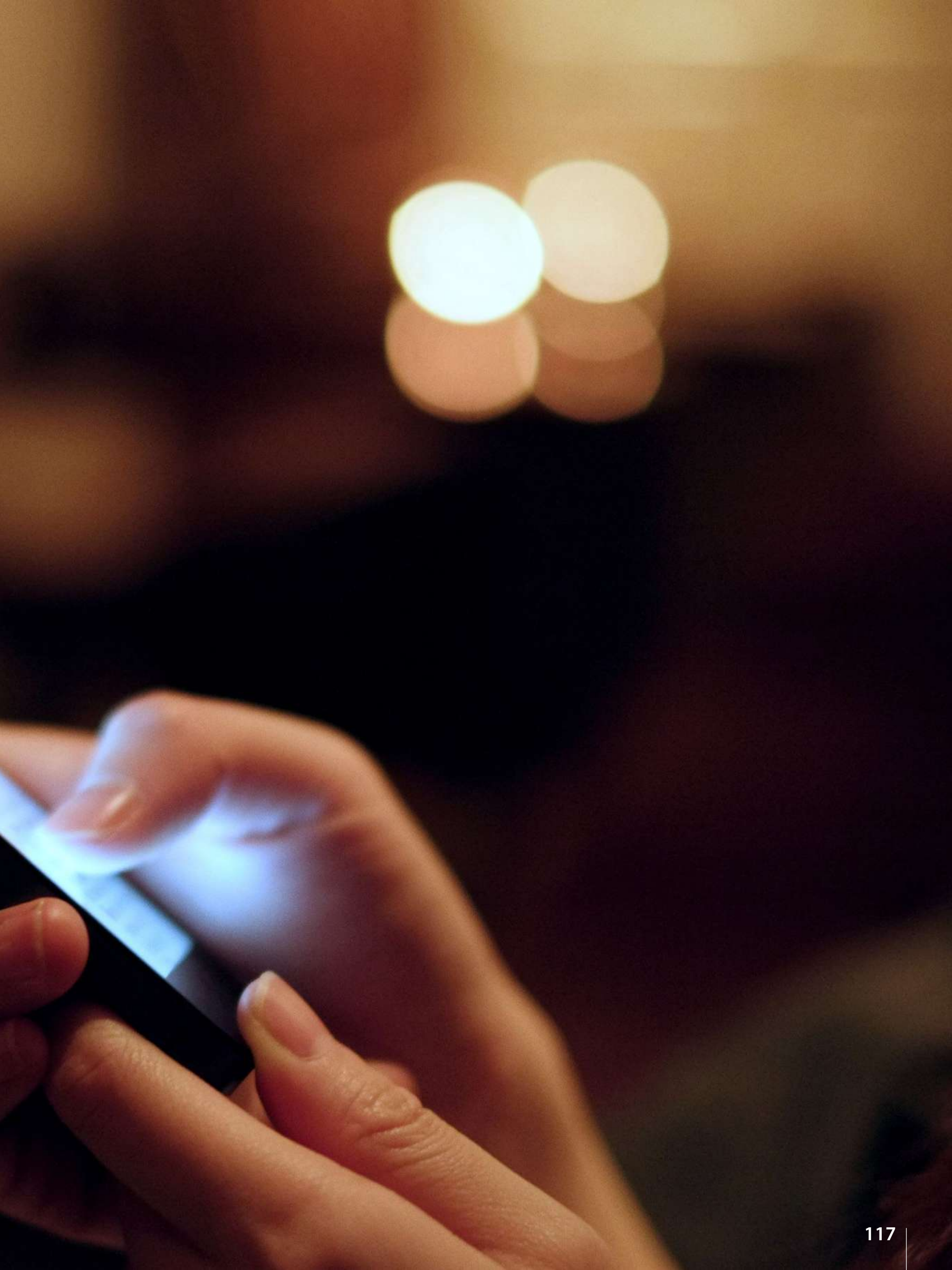
NEW FEDERAL REQUIREMENTS ON CELLPHONE SURVEILLANCE

Federal law enforcement officials will be routinely required to get a search warrant before using secretive and intrusive cellphone-tracking technology under a new Justice Department policy announced Thursday.

The policy represents the first effort to create a uniform legal standard for federal authorities using equipment known as cell-site simulators, which tracks cellphones used by suspects.

It comes amid concerns from privacy groups and lawmakers that the technology, which is now widely used by local police departments, is infringing on privacy rights and is being used without proper accountability.

"The policy is really designed to address our practices, and to really try to promote transparency and consistency and accountability - all while being mindful of the public's privacy interest," Deputy Attorney General Sally Yates told reporters in announcing the policy change.



The policy applies only to federal agencies within the Justice Department and not, as some privacy advocates had hoped, to state and local law enforcement whose use of the equipment has stirred particular concern and scrutiny from local judges.

The technology - also known as a Stingray, a suitcase-sized device - can sweep up basic cellphone data from a neighborhood by tricking phones in the area to believe that it's a cell tower, allowing it to identify unique subscriber numbers. The data is then transmitted to the police, helping them determine the location of a phone without the user even making a call or sending a text message.

The equipment used by the Justice Department does not collect the content of communications.

Even as federal law enforcement officials tout the technology as a vital tool to catch fugitives and kidnapping suspects, privacy groups have raised alarms about the secrecy surrounding its use and the collection of cellphone information of innocent bystanders who happen to be in a particular neighborhood or location.

In creating the new policy the Justice Department was mindful of those concerns and also sought to address inconsistent practices among different federal agencies and offices, Yates said.

"We understand that people have a concern about their private information, and particularly folks who are not the subjects or targets of investigations," Yates said.

The new policy requires a warrant in most cases, except for emergencies like an immediate





national security threat, as well as unspecified “exceptional circumstances.” The warrant applications are to set out how the technology will be used.

In addition, authorities will be required to delete data that’s been collected once they have the information they need, and are expected to provide training to employees.

The policy could act as a blueprint for state and local law enforcement agencies in developing their own regulations. But it’s unclear how broad an impact Thursday’s announcement will have, since it does not directly affect local police agencies unless they’re working alongside federal authorities on a case or relying on their assistance.

Use of the technology has spread widely among local police departments, who have been largely mum about their use of the technology and hesitant to disclose details - often withholding materials or heavily censoring documents that they do provide.

Local departments have faced scrutiny from judges about how they deploy the equipment, though agencies have often insisted that non-disclosure agreements with the FBI limit what they can say.

The FBI has said that while specific capabilities of the equipment are considered sensitive, it did not intend for the agreements to prevent the police from disclosing to a court that the equipment was used in a particular case. Yates said she expected the FBI to revise any such agreements to be more transparent.

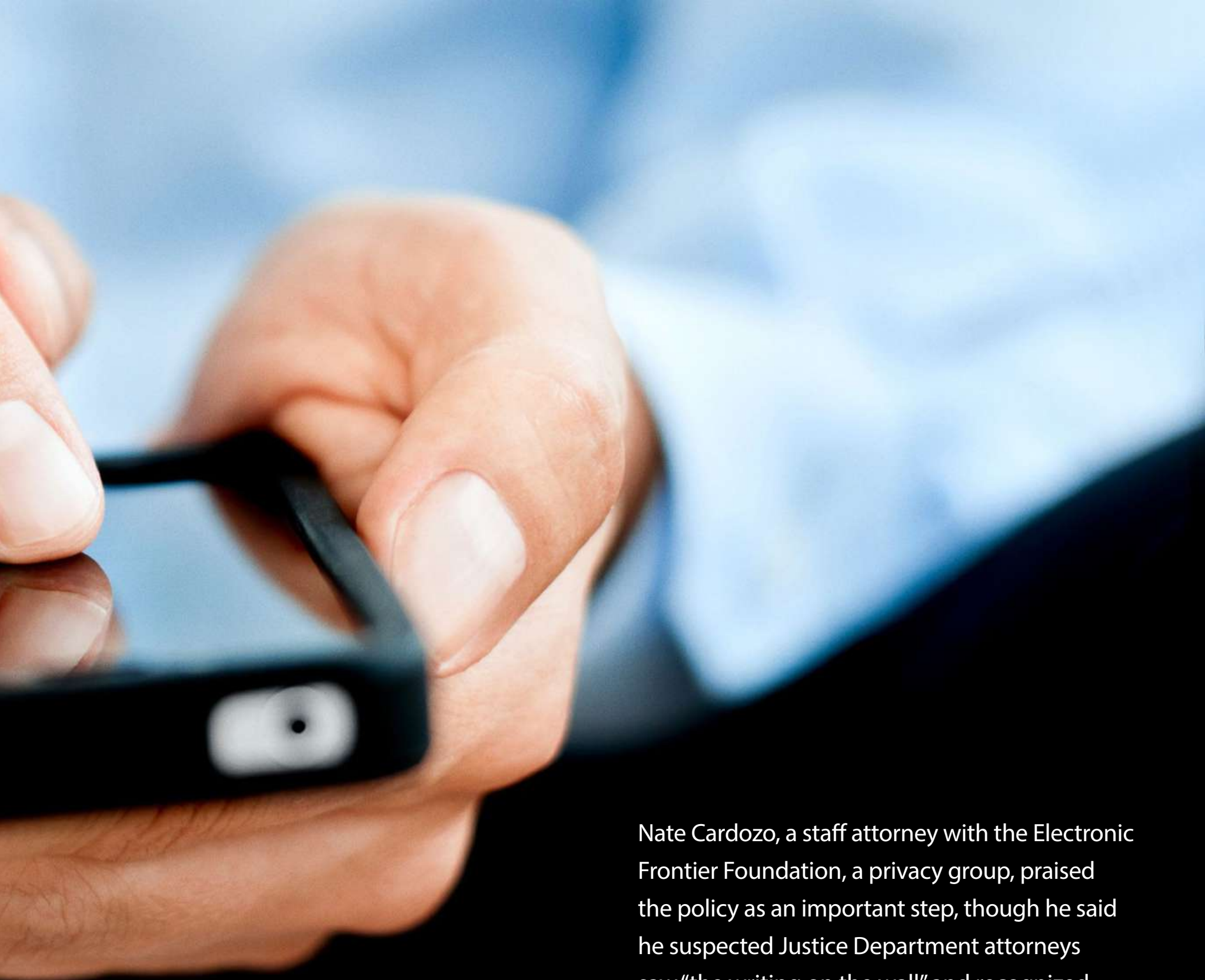






The American Civil Liberties Union called the policy a good first step, but expressed disappointment that it did not cover federal agencies outside the Justice Department or local police who use federal funds to purchase the surveillance equipment. It called on the Justice Department to close remaining loopholes, such as the one allowing for warrantless surveillance under undefined “exceptional circumstances.”

“After decades of secrecy in which the government hid this surveillance technology from courts, defense lawyers, and the American public, we are happy to see that the Justice Department is now willing to openly discuss its policies,” ACLU lawyer Nathan Freed Wessler said in a statement.



Nate Cardozo, a staff attorney with the Electronic Frontier Foundation, a privacy group, praised the policy as an important step, though he said he suspected Justice Department attorneys saw “the writing on the wall” and recognized that judges would increasingly begin requiring warrants.

Though the policy does not require local police to follow the lead of federal agencies, “this is going to let the air out of state law enforcement’s argument that a warrant shouldn’t be required.”

“We think that given the power of cell-site simulators and the sort of information that they can collect - not just from the target but from every innocent cellphone user in the area - a warrant based on probable cause is required by the Fourth Amendment,” Cardozo said.

**SHIA
LABEOUF
SAYS FROM
NOW ON
HE'S ONLY
WORKING
WITH
FRIENDS**

Shia LaBeouf says his new film, "Man Down," helped him get back on track.

The actor plays a traumatized U.S. Marine searching for his estranged wife and son after cataclysm strikes in the thriller "Man Down," which is competing in the Venice Film Festival's Horizons section for new discoveries.

Despite its blood-and-guts drama, LaBeouf and director Dito Montiel say "Man Down" isn't a war story, but the tale of a man trying to get his son back - almost a post-apocalyptic "Kramer vs. Kramer."

It's LaBeouf's second film with director Montiel, after 2006 drama "A Guide to Recognizing Your Saints," and he says the script came at exactly the right time.

"He came to my house when I was in a really low place and offered it to me like therapy, like 'here's a healing process so we can jump into together and get well,'" LaBeouf told reporters in Venice on Sunday.

The 29-year-old "Transformers" star has made headlines with a series of bizarre escapades - including yelling from the audience during a Broadway show and wearing a paper bag on his head to a movie premiere - and has been treated for an alcohol problem.

From now on, he says he's only working with "friends."

"I want to work with people that I have a connection with," LaBeouf said. "I think for a while I was chasing the 10 list, right? The 10 directors you want to work with - and that didn't fare well for me.

"I do much better with loving, familial environments where you feel like you can fail and the dude will get you on the other side. So I'm trying to make friends now and work with those people."

The same goes for actors. LaBeouf calls Gary Oldman, who plays a military counsellor in Montiel's film, "the greatest actor alive."

"He's my hero, I love him," said LaBeouf, who also appeared with Oldman in 2012 bootlegger drama "Lawless."

"I do anything he tells me. I follow him around like a weirdo. I hear he's going to sound mix or something and I'll just show up and dude's looking at me like 'what are you doing here?' because I've already seen the sound mix but I'm back there and go 'Hey, what's up Gary? Looking at sound mix huh?'"

TOYOTA TO INVEST \$50M IN CAR-TECH RESEARCH AT STANFORD, MIT

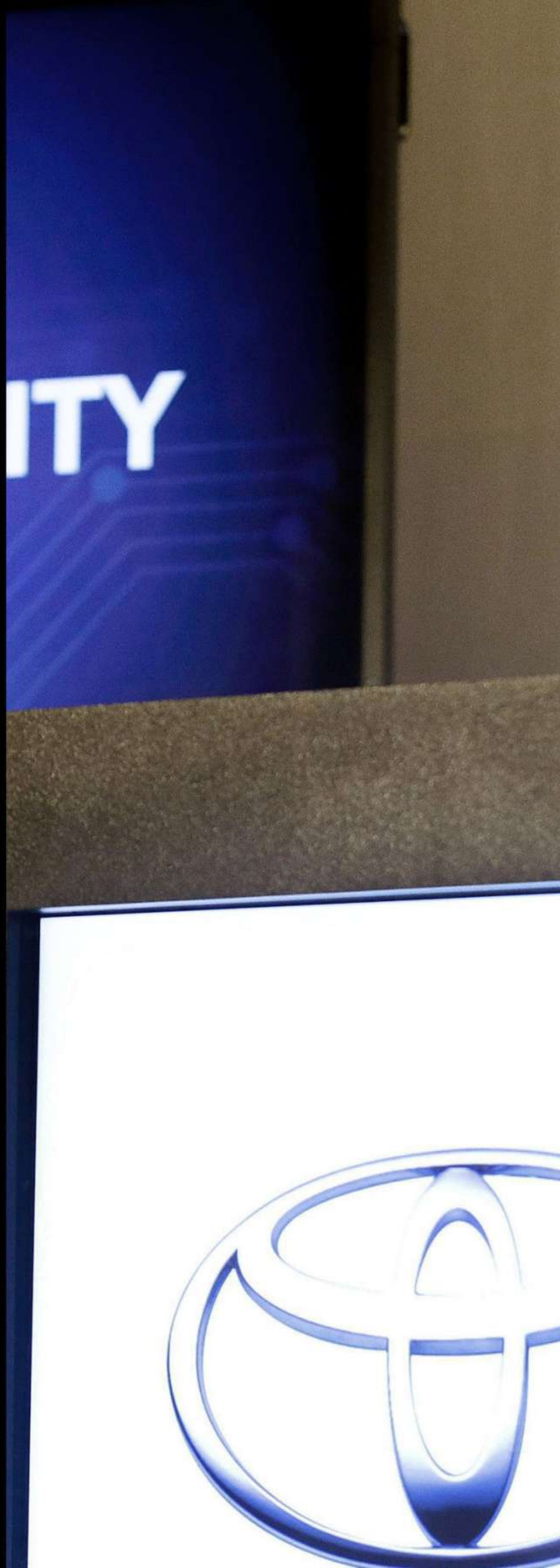
Toyota is investing \$50 million with Stanford University and the Massachusetts Institute of Technology in hopes of gaining an edge in an accelerating race to phase out human drivers.

The financial commitment announced Friday by the Japanese automaker will be made over the next five years at joint research centers located in Silicon Valley and another technology hub in Cambridge, Massachusetts.

Toyota has hired robotics expert Gill Pratt to oversee research aimed at developing artificial intelligence and other innovations that will enable future car models to navigate the roads without people doing all the steering and stopping.

"We believe this research will transform the future of mobility, improving safety and reducing traffic congestion," said Kiyotaka Ise, a Toyota executive who oversees the company's research and development group.

Unlike some of its rivals in the technology and auto industries, Toyota believes the day when cars are able to drive entirely by themselves is unlikely





to arrive within the next decade. The company instead is focusing its efforts on developing technology that can turn a car into the equivalent of an intelligent assistant that recognizes when it should take over the steering when a driver is distracted or automatically play a favorite song when it detects a driver is in a bad mood.

“What if cars could become our trusted partners?” mused Daniela Rus, an MIT professor who will lead the university’s research partnership with the automaker.

Major tech companies such as Google and Uber are competing against a range of automakers to make robot cars that will be better drivers than people and save lives by causing fewer accidents.

Google, which runs some of the world’s most popular online services, has been working on a fleet of self-driving cars for the past six years. Its goal is to have the cars capable of driving completely on their own by 2020. Ride-hailing pioneer Uber has teamed up with Carnegie Mellon University on a Pittsburgh research center in its quest to build driverless cars.

Toyota Motor Co. has been working on autonomous driving technology for about 20 years, but it was known as “advanced driving support” back in the 1990s, Ise said.

Pratt, a former program manager at the U.S. government’s Defense Advanced Research Projects Agency, or DARPA, suspects many people will still want to drive some of the time even when cars are fully equipped to handle the task. He hopes Toyota’s research will give the option of relying on computers to do the job when they are stuck in traffic or traveling down a boring stretch of highway. “Our focus today is more on







Prof. Daniela Rus



the autonomy of people,” said Pratt, who will be based in Silicon Valley.

Under the Toyota partnership, the MIT research center will focus on inventing ways for cars to recognize their surroundings and make decisions that avert potential accidents. If the goals are realized, Toyota might be able to build a car “that is never responsible for a collision,” Rus said.

Besides working on recognition technology, the Stanford research center will try to create artificial intelligence programs that study human behavior to learn more about the decision making and reasoning that goes into driving so cars can quickly adjust to potentially dangerous situations. Stanford’s research will be led by Fei-Fei Li, director of the university’s artificial intelligence laboratory.

Not far away from Stanford, both General Motors Co. and Ford Motor Co. have established offices in Palo Alto, California, in their own quests to make smarter cars.

Meanwhile, just to the south, Google’s self-driving cars are regularly cruising the roads of the company’s hometown of Mountain View, California, during ongoing testing of the vehicles.

California law still requires humans to be in the self-driving cars to take control in dangerous situations or if something goes wrong. Most of the time, though, Google’s self-driving cars are being controlled by a computer. They logged a combined 147,000 miles in autonomous mode from June 3 through Aug. 31, according to Google. The self-driving cars were involved in four collisions that resulted in no major injuries. The robot cars were rear-ended by vehicles driven by people in those accidents.

DISNEY TEAMS UP WITH AMAZON AND MICROSOFT

Disney has signed agreements with Amazon and Microsoft that will allow them to use its cloud-based digital movie service.

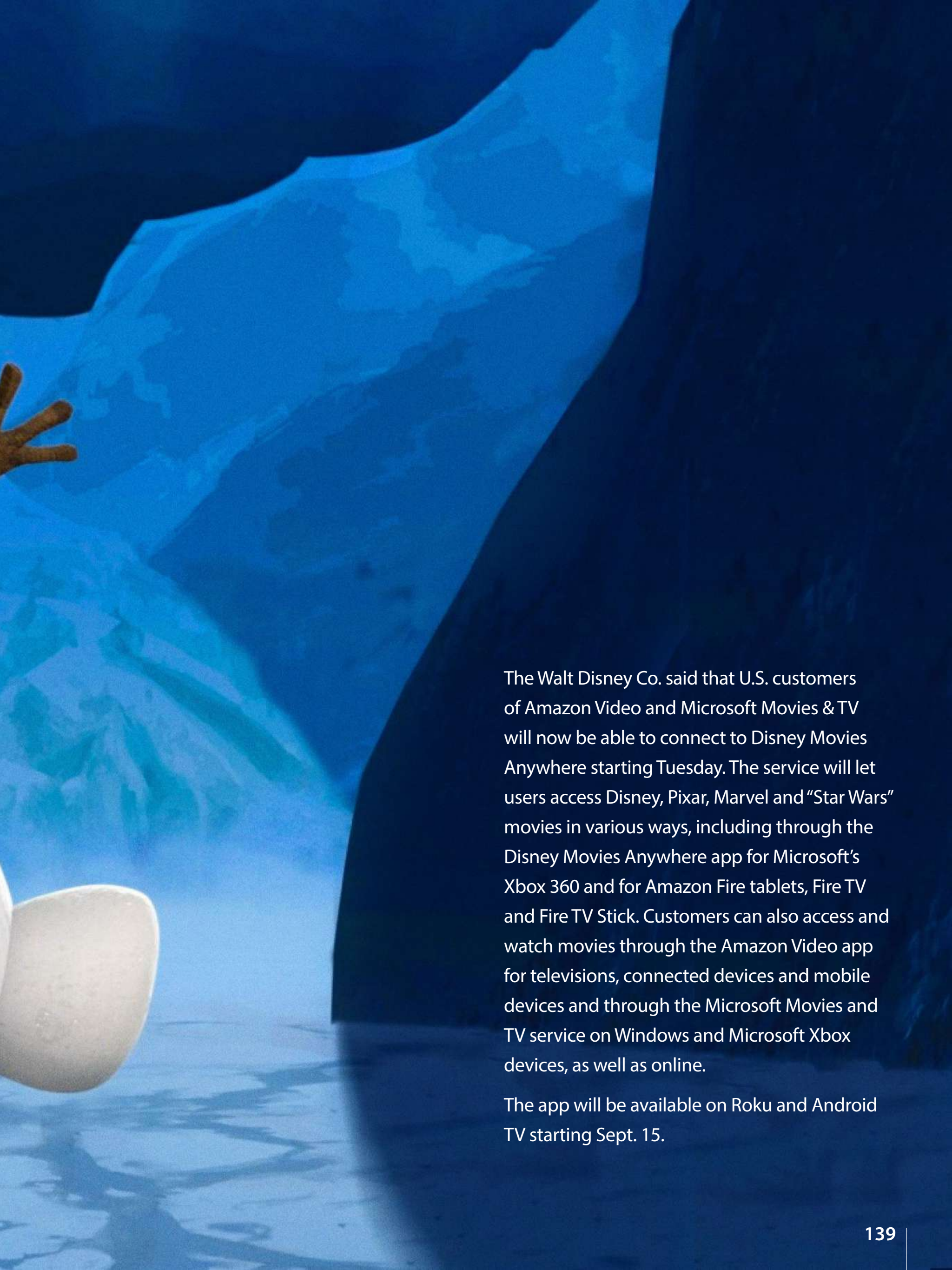
The deals expand the number of ways in which people can watch Disney films. The company already has agreements in place with Vudu, Google Play and iTunes.

The service includes more than 450 digital movies.









The Walt Disney Co. said that U.S. customers of Amazon Video and Microsoft Movies & TV will now be able to connect to Disney Movies Anywhere starting Tuesday. The service will let users access Disney, Pixar, Marvel and “Star Wars” movies in various ways, including through the Disney Movies Anywhere app for Microsoft’s Xbox 360 and for Amazon Fire tablets, Fire TV and Fire TV Stick. Customers can also access and watch movies through the Amazon Video app for televisions, connected devices and mobile devices and through the Microsoft Movies and TV service on Windows and Microsoft Xbox devices, as well as online.

The app will be available on Roku and Android TV starting Sept. 15.

BERLIN
GADGET
SHOW:
TINY PCS AND
HIGH-END
HANDSETS

Gadget makers have been showcasing their latest gear at Europe's flagship technology show, the IFA in Berlin, this week.

With the exception of Apple, all major manufacturers have been announcing new devices in time for the holiday shopping season.

Here are five highlights and one teaser for tech enthusiasts.

PC ON A STICK

Tiny PCs powered by Google's Android have been around for a while, but Windows is increasingly entering that market.

The ASUS VivoStick PC is among the most impressive of its kind to feature Windows 10 in a stick the size of a dongle. Plug it into any modern TV and you can use it as a computer. Aside from Wi-Fi, Bluetooth 4, 2GB of RAM and 32 GB of storage, it sports the latest Intel Cherry Trail chip, two USB ports and an audio jack.

The VivoStick will be available for \$129 when it hit stores.

WEIGHTS FOR IT

Huawei launched its Mate S, billed as the Chinese smartphone maker's first top-range handset with prices starting at \$650 - though initially not available in the United States.

Along with some impressive specs comes an unusual feature: Huawei says the phone can be used as a scale to weigh objects.

This is made possible by the phone's Force Touch capability, something Apple is expected to put in its next iPhone.

MODULAR COMPUTING

Acer is taking the traditional PC apart so users can put it back together again.

The Taiwanese manufacturer launched Revo Build, a module computer starting at under \$200 and shipping this quarter.

Users can add to the black base unit by attaching a dedicated graphics card, a sound block, a portable hard drive and even a power bank to wirelessly charge certain smartphones.

Acer manager Sherlock Cheng says the idea is to provide a “mini-PC on demand.”

SONY’S FLAGSHIP

Japanese electronics giant Sony has updated its much-lauded Xperia Z line with three new models: standard, compact and premium. The latter features what Sony says is the world’s first 4K display.

All Z5 models have an impressive 23 megapixel camera with a 0.03 second autofocus so users will hardly ever miss a shot. The camera also has better low-light settings and algorithms which allow users to zoom in without losing too much picture quality.

Like the iPhone and Samsung's latest Galaxy S handsets, the Z5 will feature a fingerprint sensor.

INSTANT PHOTOS

Polaroid is going back to basic with its latest instant camera.

By stripping away the LCD screen found in the previous models and halving the price to \$99, Polaroid hopes to boost sales of its new Snap camera in time for the holiday season.

Each click will instantly print a photo, with 50 sheets of special paper costing under \$30.

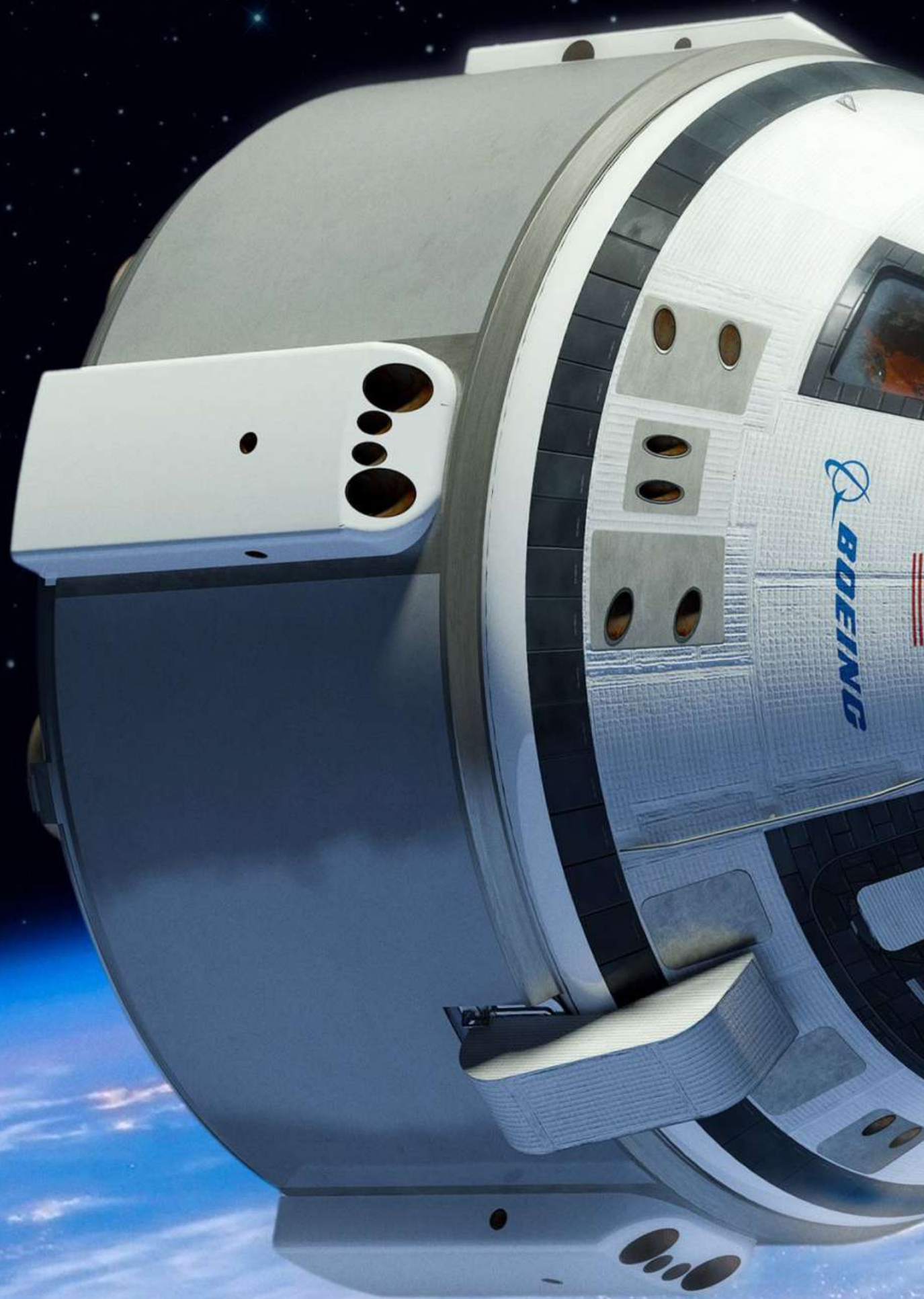
TURNTABLE TEASER

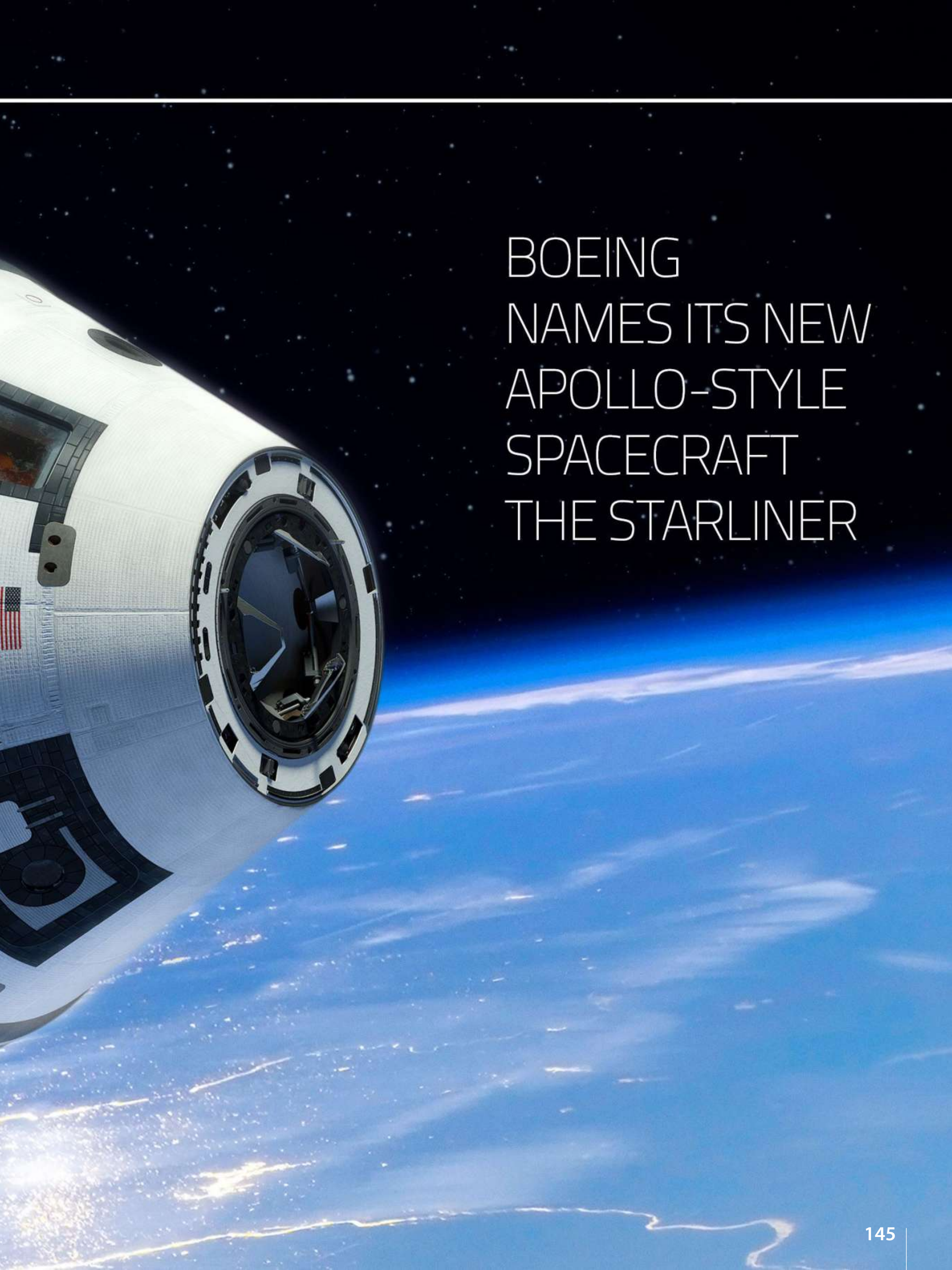
When Panasonic ditched the Technics brand in 2010, disk jockeys were aghast. Technics turntables, particularly the MK2 launched in 1979, had long been a favorite among professional DJs for their reliability and speed control.

A petition prompted Panasonic to announce last year that it would revive the brand.

At the IFA fair Panasonic teased the motor for a new Technics turntable in Berlin, but the needle is still being developed and the final product won't be ready till next year.

SCIENCE



A detailed view of the Boeing Starliner spacecraft in orbit above Earth. The white, cylindrical module is shown from a low angle, with its large circular hatch open, revealing internal mechanical components. A small American flag is visible on the side of the spacecraft. The background features the vibrant blue and white horizon of the Earth, with a starry black sky above.

BOEING NAMES ITS NEW APOLLO-STYLE SPACECRAFT THE STARLINER



Image: Malcolm Denenark



Boeing already has the Dreamliner. Now it also has the Starliner.

The aerospace giant announced the name of its future space fleet Friday. More than 200 people, including Florida Gov. Rick Scott, NASA and Boeing officials, and a bevy of former astronauts, gathered at NASA's Kennedy Space Center to celebrate the grand opening of Boeing's commercial crew and cargo processing facility.

Once a space shuttle hangar, the transformed building will serve as home to the Starliner. Its first launch with a crew to the International Space Station is targeted for 2017.

Until Friday, Boeing's still-under-development capsule was known simply as the CST-100, an abbreviation for Crew Space Transportation and 100 kilometers, the threshold of space.

Boeing is one of two private U.S. companies contracted by NASA to transport space station astronauts from Cape Canaveral.

SpaceX, the other company, is developing an enhanced version of its cargo-carrying Dragon capsule - a super Dragon. That work is being carried out at its headquarters in Hawthorne, California.

NASA wants its astronauts launching from U.S. soil again rather than hitching expensive rides from Kazakhstan with the Russian Space Agency. That hasn't happened since the last shuttle flight in 2011.

The Starliner name was revealed by the commander of the last shuttle flight, Chris Ferguson, now deputy manager of operations for Boeing's commercial crew program.

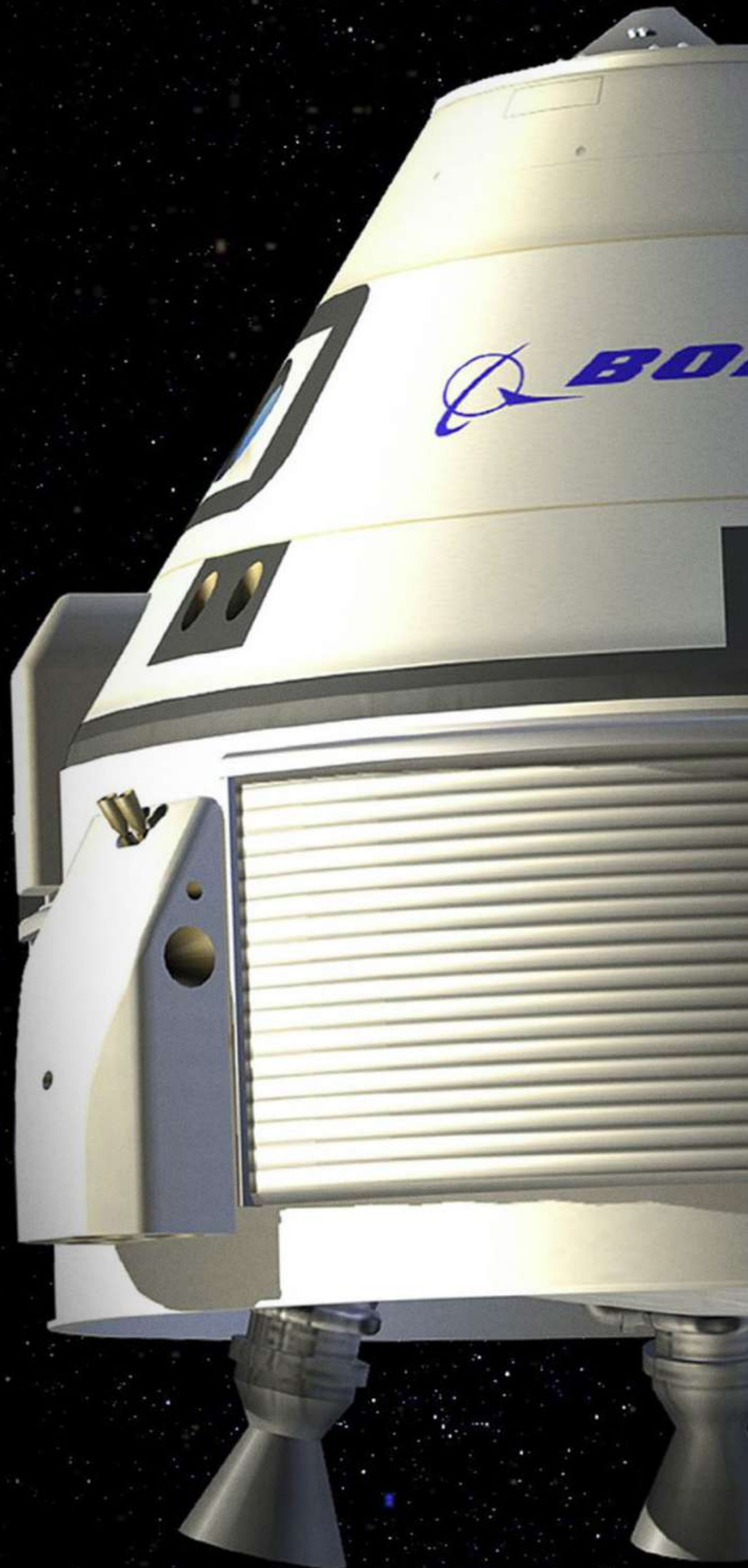
"We get asked a lot, 'When are you going to pick a name for that wonderful spacecraft?'" Ferguson told the crowd. "Well, I've always said, 'Just wait. It's coming.' Well, guess what? The wait is over."

"Please welcome the CST-100 Starliner," Ferguson said as a temporary wall behind him rose and revealed, to dramatic music and flashing lights, spacecraft sections that will be used for testing.

In choosing the name, Boeing wanted to give a nod to the next generation of space and the next 100 years of flight for Boeing, Ferguson said. The Chicago-based company will mark its 100th anniversary next summer.


NASA Administrator Charles Bolden Jr., also a former shuttle skipper, talked up the space agency's plans to send astronauts to Mars in the 2030s, with Boeing and SpaceX picking up the get-crews-to-orbit slack.

"If you're not excited, then there's something wrong with you, to be quite honest," Bolden said.









The most senior astronaut present, Gemini and Apollo's Thomas Stafford, liked what he saw.

"It's a great name," said Stafford, 84, who flew to the moon on Apollo 10, two months before the first manned moon landing in 1969. He said the spacecraft is reminiscent of the capsules from the Apollo moon program.

NASA's commercial crew contract with Boeing to certify, test and fly the Starliner capsules totals \$4.2 billion. The SpaceX contract is worth \$2.6 billion.

Online:

Boeing: <http://www.boeing.com/space/>

NASA: <https://www.nasa.gov/exploration/commercial/crew/>

STEPHEN
COLBERT
DEBUTS ON
'THE LATE
SHOW'

Stephen Colbert - the real guy, not the Comedy Central character - officially takes over for the retired David Letterman as host of CBS' "The Late Show" on Tuesday night.

Announced guests for opening night are George Clooney and Jeb Bush. CBS is even giving Colbert extra time, saying the show will finish 9 minutes over the usual hour.

Colbert has retired the political talk-show host character he portrayed on "The Colbert Report" for the platform on television's most-watched network. He'll be in direct competition with the two Jimmys, ratings leader Jimmy Fallon on NBC's "Tonight" show and ABC's Jimmy Kimmel.

CBS has renovated the Ed Sullivan Theater in New York after Letterman and his team left last May to give Colbert a fresh start.

Colbert teased the show with occasional comic routines released online over the summer, and turned up unannounced to host a talk show on

Michigan public access television, with Eminem as guest.

He's expected to give a spotlight on his first show to his new bandleader, Jon Batiste, and his group Stay Human.

Presidential contender Bush can expect to be teased by Colbert for sending out a fundraising letter auctioning off a seat in the audience for Tuesday's first show, which CBS said had been done without the network's knowledge. Typically, these shows provide guests with a handful of free tickets to distribute.

The guest list for Colbert's first week of shows indicates he plans to get beyond the typical show biz patter of many talk shows. Vice President Joe Biden will visit Thursday and the CEOs of Tesla Motors and Uber will also make appearances. Comic Amy Schumer, actress Scarlett Johansson and author Stephen King are also on the schedule.

MEDIA GENERAL BUYING MEREDITH IN \$2.4B DEAL

Media General is buying Meredith Corp. in an approximately \$2.4 billion cash-and-stock deal.

The combined 88 television stations in 54 markets will be able to reach 30 percent of U.S. households, the companies said, making it one of the largest owners of major network affiliates.









The new company, called Meredith Media General, will also own magazines like Better Homes and Gardens, Parents and Shape, as well as **Allrecipe.com**.

Meredith shareholders will receive cash and stock valued at \$51.53 per share. That's a 12 percent premium to the company's Friday closing price of \$45.94. Media General stockholders will own about 65 percent of the combined company, while Meredith shareholders will own approximately 35 percent.

Meredith CEO Steve Lacy will serve as CEO and president of the combined company.

The board will include 12 members, eight appointed by Media General Inc. and four by Meredith. Media General Chairman J. Stewart Bryan III will serve as chairman of the combined business.

Meredith Media General will maintain corporate and executive offices in Des Moines, Iowa and Richmond, Virginia. Meredith is based in Des Moines, while Media General is based in Richmond, Virginia.

The companies expect more than \$80 million in total savings within the first two years after the transaction closes.

Both companies' boards approved the deal, which is targeted to close by June 30, 2016. It still needs approval from Meredith and Media General shareholders and the Federal Communications Commission.

Meredith shares rose \$4.31, or 9.4 percent, to \$50.26 in morning trading Tuesday while Media General added 17 cents, or 1.5 percent, to \$11.32.



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It's all about Apple

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Art & Graphic Design

WRITERS

Precise English Inc.
Benjamin Kerry (UK)
Gavin Lenaghan (UK)
Elena Lusk (US)
Kyron Timbs (AUSTRALIA)

COLUMNS

iTUNES REVIEW
Benjamin Kerry

FINANCE NEWS
Associated Press / Bloomberg

REVISION

Gavin Lenaghan
Elena Lusk

SPECIAL THANKS

Rui da Costa
Lise Berda
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Lauren Brown
Richard Sawyer
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